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ABSTRACT

Papers by graduate students, and occasionally papers from their mentors which establish a context for the student papers, are organized by sponsoring University. Student papers presented are: (1) "Cognitive Strategy in Design: The Measurement of its Effect On the Student Design Project" (Michael Eckersley); (2) "The Effects of Structured Criticism Upon the Perceptual Differentiation and Studio Compositional Skills Displayed by College Elementary Education Students" (Dora Janov); (3) "Development and Evaluation of an Art Program for Adolescents with Profound Emotional, Social, Intellectual, and Academic Dysfunction" (Linda Nolan); (4) "Artist of the Environment: Frederick Law Olmstead" (Virginia Fitzpatrick); (5) "An Historic Account of the Origin of the Thompson Art Collection in Peru, Indiana and its Educational Uses" (Paul Engle); (6) "The Ceramics of Failaka: A Question of the Function of Tradition in Artistic Creation" (Safwat Nourel-Din); (7) "Cross-Provincial Policies in Canadian Art Education" (Laurie Baxter); (8) "The Effects of Teacher Intervention and Peer Interaction on Fifth Grade Students' Studio Art Performances" (Karent Kakas); (9) "Transsubjectivity and the Imaginal Event" (Scott Meyer); (10) "A Questioning Strategy for Aesthetic Scanning" (Gloria Hewett); (11) "Discipline-Based Art Education for Preservice Elementary Teachers" (Sally Myers); (12) "Dealing With Distance/Attempts at Nearness" (Priscilla Fenton): (13) "Narrative Interpretation: Personal and Collective Storytelling" (Steve McGuire); (14) "A Description of Two Approaches to Instruction in a Survey Course in Art History" (Mercedes Thompson); (16) "On Defining Art as a Language: A Comparison on Languaging and Drawing Processes" (June Eyestone); and (17) "'Let's Draw'; Art Education by Radio" (Mary Kelly). (MM)

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WORKING PAPERS IN ART EDUCATION

1985

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Preface

Jacques Barzun reminded us that history is "one of the ways in which we think." As such, it necessarily is part of our everyday lives; even the past tense verb in the first sentence on this page is a minute and casual manifestation of history. Much of the time we take for granted our historical habits: we write to families and friends the "news" of our lives (or, perhaps, we telephone these reports); we record minutes of meetings and, sometimes, even read them; we recount the events of a day at dinner, or perhaps late in the evening, to a small audience whose interest we also take for granted. But there are occasions when we consciously reflect on the history of people, or events, or ideas, or objects. When we choose to study any of these, then those investigations, too, become histories. So we may read the collection of graduate students' articles in **Working papers in Art Education 1985** as individual histories of their research, but each is embedded within larger histories: the research of their mentors, the philosophical mileu of their universities, and the accumulated writings available to them from others who have wondered, and puzzled, and conjectured about art.

Some of these students choose as subjects for additional investigations, provinces with long established histories in art education. Talking about art is one such well-documented concern. Current voices, necessarily, are heard only as others resound and echo in the background: Lowenfeld's conversations, or "motivations," with students about the art they woud make (many available to literally be heard on tapes), Viola's accounts of the dialogues between Franz Cizek and his student artists, Natalie Cole's recording of her almost-chanting exchanges with children who were engaged in printing, drawing, or sculpting in her classroom.

Still other students locate their subjects in emerging histories in art education, evolving new traditions for research, wherein art is the focus of their studies. Their stance is not involved with classification, or general truths, or postulating laws of universality. Rather their focus is on those exceptions that do not conform to general rules, on a view of the world that John Fowles described: "A belief in this kind of exception is as central to art as a belief in the utility of generalization is to science."

With the publication of this issue fifteen more students contribute to the history of graduate education in our field, and, perhaps as well, suggest something of the future of research in art education. They, and we, may recognize Margaret Atwood's description of the historical nature of writing itself: "When you begin to write you're in love with the language, with the art of criticism, with yourself partly; but as you go on, the writing- if you follow it - will take you places you never intended to go and show you things you would never otherwise have seen."

The drawing on the cover by Steve McGuire embodies places he has gone on his bike and the cat who is there when he comes home. It seems a fitting invitation to the following writings.

Finally, at a meeting of doctoral students' mentors, it was decided that the **MLA Handbook** may provide more appropriate format guidelines for some philosophical and interpretative research than does the **Publication Manual** of the American Psychological Association. Beginning with this issue articles from graduate students and their mentors will be published in either format.

Marilyn Zurmuehlen
Editor

Mentor's Introduction

THOMAS SPOERNER
Ball State University

Michael Eckersley was a doctoral student in Art Education at Ball State University for two years and is presently Assistant Professor of Art at the University of Maryland. He received a B.A. degree from Weber State College, Ogden, Utah, completing a major in Art, minor in Language, with General Honors, and Departmental Honors. In 1980, Michael received the M.F.A. degree from Washington University, St. Louis, Missouri, where his major study was Painting with a Multi-Media minor.

After completing the M.F.A., Michael moved back to Utah to paint. He postponed any attempts to secure a teaching post because of the job market as it was and remains today. Instead, he wanted to break away from academia for a time and worked at something completely different. Michael accepted a job as a display trimmer and within six months became Visual Merchandising Manager in a new fashion retail department store.

However, Michael's long range goal was to become a university art educator. Although his experience in education was limited, Michael sensed a need for creative efforts in the field of Art Education. His overriding goal was to assist university students who find themselves in the wonderful yet difficult dilemma of self expression through the visual arts. Therefore his research at Ball State University was in the area of heuristics (problem-solving techniques.)

Michael's investigations examined the potential relationship between design-specific heuristic training and the design problem-solving behavior of foundation-level design students. His intent was to determine if heuristic training would have an effect on designs produced by these students. He believed that certain strategic knowledge (e.g., thinking strategies, rules-of-thumb, shortcuts, etc.) could be helpful to young designers. His final study consisted of using three heuristics drawn from the problem-solving literature and reformulated as a design-specific heuristics treatment.

Viewed simplistically, Dora's philosophy of education can best be described as humanitarian. She sees education as being student centered and the potential for a successful learning experience is directly related to the degree of relevancy which the student perceives. Teaching is best accomplished by individuals who care about other individuals. While knowledge of a particular subject matter is undeniably important for the teacher, awareness and an intuitive approach to the educational process are also vital.

Dora came to the doctoral program at Ball State University from Christiansburg, Virginia. She has completed three years of residency and is presently a part-time art instructor in the Art Department. Dora received the B.A. degree, cum laude, from Georgetown College, Georgetown, Kentucky, with a double major in Art and English. She completed the M.S. in Art Education from Radford University, Radford, Virginia. Prior to coming to Ball State, Dora was an

Instructor of Art at Radford University and completed some course work in the doctoral program in Curriculum and Instruction at Virginia Polytechnic Institute and State University, Blacksburg, Virginia.

Dora's investigations center on the utilization of a structural criticism model as a strategy for increasing the visual perceptual skills of differentiation in students. The degree of student involvement in the criticism format and the focus of attention during critique sessions are the important variables in her investigations. If the central goals of art education are to develop the student's ability to experience the visual world aesthetically and to develop his/her ability to form visual images with materials, then investigations like Dora's can prove helpful in the development of art curriculum.

COGNITIVE STRATEGY IN DESIGN: THE MEASUREMENT OF ITS EFFECTS ON THE STUDENT DESIGN PRODUCT

Michael Eckersley

Design problem-solving is an under-studied aspect of human behavior. Since cognition is not directly observable, but rather inferred from behavior, scientific analysis of human problem solving is difficult, especially when it involves complex and ambiguous problems of design. Design problems are characteristically ill-structured problems (Reitman, 1965) whereby artefacts are constructed to attain goals (Simor, 1971). Although relatively little is known about cognitive processes in design, substantial informal knowledge has accumulated over time which is claimed to facilitate the design process (Freeman & Newell, 1971). The present study attempted to find out whether such problem solving methods as brainstorming, morphological analysis, and checklisting (as reviewed in Stein, 1974) have any effect on the quality of design problem-solving in foundation-level design students.

Since the initial work by Dow (1908), "good" design has been characterized as a sort of "visual unity" created by the successful composition of particular design elements (i.e., line, shape, value, texture, color, light) according to organizational design principles (i.e., harmony, variety, balance, movement, proportion, dominance, economy, space). Alexander (1970) defines good design as the degree to which a form fits its context, in terms of avoiding functional or aesthetic incongruities, irritants, or forces which cause "misfit" between form and context. Cross (1983) suggests that designing is a learning process wherein problems are clarified, information is sought out, and acceptable solutions are derived. Design expertise appears to develop as the novice becomes more perceptually discriminating, learns more about problem-types, problem constraints, the variety of potential solutions, and as a result, learns more about problem solving itself. The responsibility of the design educator invoIes transmitting design content and procedural information to students in ways which they might readily apply it to designing original and functional forms—thereby functioning as **effective** designers.

Simon's conception of human thinking as information processing makes readily conceivable the notion that design problems, however ambiguous, possess relative structure in terms of problem givens, problem goals, and required operations for solution. Aids to problem solving act to increase problem solving effectiveness by affecting the information processing capabilities of the problem-solver (Thomas, Lyon, & Miller, 1977). Unfortunately, the practical effectiveness of many problem solving methods in design has not been demonstrated in controlled experiments. Only in rare instances (Thomas, Lyon, & Miller, 1977; Carroll, Thomas, & Malhotra, 1978) have basic heuristic methods been shown to aid in design problem-solving.

To summarize, the present study attempted to find out if specific

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methods of idea-generation and critical aesthetic analysis would enhance the design problem-solving behavior of foundation-level college students. Secondly, the study intended to determine whether rating scale evaluation of student designs, by a group of design professionals, would measure the relative effectiveness of student designs and the possible effects of heuristic training.

Method

Subjects

Thirty-eight freshman and sophomore students at Ball State University, Muncie, Indiana, participated in the study. The subjects were beginning foundation-level design students, registered in the Court—Design 101, Two-Dimensional Design. Two intact groups comprised the sample. Experimental and control group status was determined after four weeks into the course by the toss of a coin. Although the selection of subjects was not truely random, the two groups had been blindly assigned to the experimenter from a total of over ten like design groups. Both groups met on Mondays, Wednesdays, and Fridays, in the early afternoon, for (24) 110 minute class sessions during the Winter academic quarter of 1984-1985.

Procedure

Both groups received four weeks of basic design instruction (pre-training) prior to the experiment proper. Pre-training emphasized instruction in design content information, including design elements and the principles of their organization. Emphasized also, was the student's ability to identify and effectively apply such information to the solution of basic design problems issued during the pre-training period. Upon conclusion of pre-training, both groups were issued a pre-test to measure problem solving effectiveness regarding two problem-types: a baseline problem, and a conceptual problem (see Figure 1). The conceptual problem was ambiguous and abstract, and the baseline problem was considerably more concrete and elemental. Next, a treatment of task-specific design heuristics (reformulations of brainstorming, morphogical analysis, and checklisting) was administered to the experimental group over the following seven class sessions, during which time the subjects were encouraged to use the heuristics on a series of seven practice design problems. The control group worked identical practice problems during the interim/treatment period, but did not receive the heuristic instruction. Thereafter, both groups were administered the post-test of the baseline and conceptual problems shown in Figure 1.

Figure 1

PRE-TEST

1. **Baseline Problem.** Design a composition which shows the principles of variety and elaboration and also makes effective use of three of the following visual elements, or variations of them.

2. **Conceptual Problem.** Design a composition which will be effective visual combination, or union, of the following paired concepts.

chaos ———— order
bizarreness ———— reservedness
joy ———— grief

POST-TEST

1. **Baseline Problem.** Design a composition which shows the principles of variety and elaboration and also makes effective use of three of the following visual elements, or variations of them.

2. **Conceptual Problem.** Design a composition which will be an effective visual interpretation, or union, of the following paired concepts.

impulsiveness ———— caution
tenderness ———— cruelty
disregard ———— fussyness

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Measures

A construct of "design value" was developed for this study, based on the premises that (a) the concept of design rests on generally agreed-upon elements and principles, (b) the value of a design is pragmatically determined by a general consensus of expert agreement, (c) at least five characteristics (i.e., figural originality, conceptual originality, functionalness, aesthetic value, completeness) are essential to **good** design, (d) such characteristics can be operationally defined, and judgments based on such definitions can be quantified, and (e) quantified expert judgments can be averaged to validly measure the approximate "real world" value of a given design.

Student pre-test and post-test designs were evaluated by five design professionals using the Design Evaluation Rating Scale (DERS). DERS was constructed for the present study to gather and quantify expert judgments regarding particular characteristics (i.e., General Impression, GI; Completion, CP; Figural Originality, FO; Conceptual Originality, CO; Aesthetic Value, AV; and Functionalness, FU) of figural designs. Operational definitions of each design characteristic were derived and combined with a seven-item Lickert scale, ranging from "awful" to "excellent", and ratings of each student's pre-test and post-test deisgn solution were used in the data analysis. For a detailed explanation of the rating process, see Eckersley (1985).

Inter-rater reliability on the rating scale (see Table 1) shows only moderate agreement on the pre-test of the baseline problem, but high agreement for the baseline post-test, and the pre-test and post-test of the conceptual problem.

Table 1

Inter-Rater Reliability Coefficients for the Baseline Problem and the Conceptual Problem

	Alpha Level					
Problem	GI	CP	FO	CO	AV	FU
Baseline						
Pre-	.7091	.8409	.7249	.6624	.7596	.7606
Post-	.9779	.9886	.9884	.9861	.9843	.9887
Conceptual						
Pre-	.9311	.9194	.9419	.9473	.9259	.8224
Post-	.9618	.9608	.9607	.9354	.9748	.9316

Note. GI = General Impression, CP = Completion. FO = Figural Originality, CO = Conceptual Originality. AV = Aesthetic Value, FU = Functionalness.

Design

To measure the interacting effects of period (pre-test and post-test) and group (experimental and control) in the experiment, a multivariate analysis of variance (MANOVA) technique was used. Dependent variables in the statistical analysis were: Overall Score, GI, CP, FO, CO, AV, and FU. Following the MANOVA, univariate analysis of variance (ANOVA) was utilized to measure the effects of the treatment by isolating both period and group.

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Two hypotheses were tested in the null form. **Hypothesis Number One** maintained that significant interaction effects would occur between period and group for the **baseline problem.** **Hypothesis Number Two** maintained that significant interaction effects would occur between period and group for the **conceptual problem.** Hypotheses were tested separately since the problems were determined to be sufficiently contrasting in nature.

Results

On the basis of the statistical analysis of the baseline problem (see Table 2), the first hypothesis was retained, suggesting a significant interaction effect between factors of period and group for each of the seven dependent variables. The between-group ANOVA for the baseline problem failed to show significant overall difference F(10.2862)=1.41 N.S., between the groups on the pre-test. However, it did reveal a significant overall difference F(18.5711)-2.57, p .05, between the groups on the post-test of the same problem. This finding suggests that whereas the groups differed significantly overall on the post-test, they were **not** initially different on the pre-test of the baseline problem. The within-group ANOVA for the baseline problem found significant pre-test to post-test increases overall for the experimental group F(80.5242)= 11.02, p .001, and significant performance decreases f(38.5099)= 5.27, p .01, for the control group from pre-test to post-test on the same problem. In fact, for each dependent variable on the baseline MANOVA, the experimental group had lower pre-test scores than the control group, but had higher post-test scores than the control group. The cause(s) of this occurrence are as yet unclear. However, the motivational role of heuristic methods (and the absence of such an effect upon the control group) was a possible factor which deserves further investigation in light of this finding.

Table 2

Interaction Summary for the Baseline Problem

Source	ss Error ss	df	ms Error ms	F
Overall	30.5939	6/23		4.19**
GI	7.24035 13.3158	1/28	7.24035 .475561	15.22***
CP	10.1161 13.0541	1/28	10.1161 .466219	21.70***
FO	8.52417 10.4231	1/28	8.52417 .372255	22.90***
CO	2.58917 7.96729	1/28	2.58917 .284546	9.10***
AV	9.07015 11.7983	1/28	9.07015 .421208	21.53***
FU	7.21933 11.5600	1/28	7.21933 .421857	17.49***

**_p_ .01. ***_p_ .001.

Table 3

Interaction Summary for the Conceptual Problem

Source	ss Error ss	df	ms Error ms	F
Overall	5.04590	6/28		0.71 N.S.
GI	.306302 12.7798	1/33	.306302 .387254	0.79 N.S.
CP	.395578 17.3289	1/33	.395578 .525118	0.75N.S.
FO	.378138E-04 16.4836	1/33	.37813E-04 .499505	0.00 N.S.
CO	.302533E-02 13.8864	1/33	.302533E-02 .420802	0.01 N.S.
AV	.694865 15.0708	1/33	.694865 .456692	1.52 N.S.
FU	.639622 14.3780	1/33	.639622 .435699	1.47 N.S.

The MANOVA for the conceptual problem, on the other hand, revealed no significant interaction effect between factors of period and group for any of the seven dependent variables, thus rejecting the second hypothesis. The between-group ANOVA for the conceptual problem was significant pre-test to post-test increase F(22.3542)= 3.16, p .05., noted for the experimental group. However, no other within-group differences were found for any dependent variable for either the experimental group or the control group.

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Discussion

Mixed results can be reported concerning the first objective of the study, that of finding out the effects of explicit heuristic training on design problem-solving behavior in foundation-level design students. The heuristic treatment was found to be of help to students in working the more concrete baseline problem, but not helpful in working the more difficult and abstract conceptual problem. Problem structure and difficulty was a probable cause of the mixed results. Apparently the conceptual problem posed difficulties for the experimental group in applying heuristic methods, which were not posed by the baseline problem. Since the baseline problem was considerably more concrete, and provided the problem-solver with considerable figural "givens" and basic conceptual goals, the cognitive operations required to understand and apply treatment information to its solution were not beyond the capacities of the young designers. However, the conceptual problem required (a) the understanding and interpretation of highly abstract verbal concepts, (b) the development of figural equivalents to the abstract concepts, and (c) the compositional unification of figural forms according to acknowledged standards of visual design. Whether the heuristics were not appropriately matched for the conceptual problem, the problem was simply too difficult for the students, or the time limitations (approximately 100 minutes of working time per problem) contributed to the mixed results of the study, is unclear, and will have to be addressed in further experiments.

In summary, the results of the present study indicated that design problem-solving in foundation-level design students can be aided by explicit heuristic instruction, depending on (a) the relative complexity of the design problem, (b) the appropriateness of the heuristic for the problem-type, (c) the student's attitude toward, and experience with the heuristic, and (d) the amount of time for working the problem.

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THE EFFECTS OF STRUCTURED CRITICISM UPON THE PERCEPTUAL DIFFERENTIATION AND STUDIO COMPOSITIONAL SKILLS DISPLAYED BY COLLEGE ELEMENTARY EDUCATION STUDENTS

Dora Janov

Introduction

This study attempts to investigate the possibility of obtaining an increase in the perceptual differentiation skills of elementary education students with limited art backgrounds and experience. The instructional strategy under consideration compares various degrees of student involvement with a structured criticism model. A description of the relationships among the level of perceptual differentiation, the degree of involvement in structured critique sessions, and the utilization of compositional strategies in students' drawings is intended to provide information regarding the question of critical periods in perceptual development as posed by Eisner (1980, p. 598). This information should prove to be helpful in the development of curriculum for preparing elementary classroom teachers.

Background of the Problem

Two of the central goals of the field of art education are to develop the students' ability to experience the visual world aesthetically and to develop their ability to form visual images in some material that expresses their personal experience (Eisner, 1973). Encouraging students to participate in the production of art work, and assisting them to respond to art work are educational endeavors which are inherently related to the improvement of perceptual skills. Evidence has been accumulated to indicate that the enhancement of perceptual differentiation in children is achievable through various instructional strategies which employ some aspect of perceptual training (Dunn, 1978; Dorethy, 1972; Salome, 1965; Salome and Reeves, 1972).

Research also indicates that involvement in art production does not result in increased perceptual awareness, unless instruction has been designed to specifically cause students to attend to visual cues in the environment (Salome, 1965). It has been demonstrated that increased perceptual differeniation is an attainable goal and that increased perceptual differentiation results in an increase in student attention to perceptual cues in art production (Salome, 1965; Dorethy, 1972; Dunn, 1978). Elementary children are able to profit from instruction in perceptual awareness, but leadership and instructional strategy must be provided in order to encourage optimum development of perceptual differentiation. A recent report done for the J. Paul Getty Trust states that instruction in the visual arts contributes to the sharpening of perceptive and analytical skills among students. But the fact that the nation's public schools have generally neglected art education is also emphasized (Wilson, 1985). The majority of elementary children are not afforded the opportunity of experiencing this guidance toward increased awareness because instructional staffing in art education at the elementary level is not given priority, in fact, is regarded as unnecessary when budget cuts are demanded (Hatfield, 1978; Chapman, 1982).

Only a small percentage of school districts provide certified art teachers or a formal art program at the elementary level (Miller, 1983), and the majority of elementary school art instruction is carried on by classroom teachers (Chapman, 1971; 1982, p. 67). Elementary teachers who have limited preparation in art education are able to introduce art activities in the classroom, but are not able to provide guidance in the process of perceptual development or guided criticism for their elementary students (Eisner, 1980).

The cycle perpetuates itself. Elementary students receive minimal art instruction, lack differentiated visual perceptual skills, have limited awareness of the relationship between perception and production in art, and have no idea that a void exists. Some of these students will pursue educational goals and eventually prepare themselves to be elementary teachers, given the responsibility for providing a modicum of art instruction in the classroom, in the absence of professional art educators at that level. Hence the void is perpetuated, not by malice or intent, but a lack of awareness.

Significance of the Problem

Information is needed which will provide a basis for developing techniques aimed at increasing the perceptual skills and awareness of preparing elementary education students. If the utilization of an instructional strategy involving art criticism can be demonstrated to have potential for increasing perceptual skills of college elementary education students, the possibility for intervention exists.

Questions regarding the use of pedagogical art criticism, specifically the linguistic and structural aspects of the criticism process, as an instructional strategy for increasing perceptual differentiation remain uninvestigated. Evidence concerning this topic will assist in the development of more efficient and productive art education curriculum models for preparing elementary teachers.

Statement of the Problem

This study will center on the utilization of a structured criticism model as a strategy for increasing the visual perceptual skills of differentiation in college elementary education majors. The degree of student involvement in the criticism format and the focus of attention during critique sessions are the variables under investigation. A description of the relationships which occur among perceptual differentiation, the degree of student involvement in structured criticism activities, and the students' demonstration of compositional strategies based upon the criticism matrix may provide information which will be beneficial in developing curriculum for preparing elementary classroom teachers.

Visual perception differentiation and pedagogical art criticism as an aspect of art instruction are central issues in this study. Much emphasis has been placed upon the development of the critical aspect of art learning as an integral component of the process of art education (Eisner, 1972; Chapman, 1978; Mittler, 1980). Art criticism has been viewed as a process for expanding art preferences, and for modifying attitudes about art works (Feldman, 1967; Gilliat, 1979; Mittler, 1972). Dewey (1933) suggests that the end of criticism is the re-education of the perception of a work of art. Feldman (1967) states that criticism should be an orderly undertaking which strives to raise the quality of perception and increases aesthetic understanding. In his delineation of the types of criticism, specific reference is made to pedagogical criticism, which is inteded to advance the artistic and aesthetic maturity of students. It does not so much seek to render authoritative judgments upon work by students as it does enable students eventually to make such judgments for themselves (1967, p. 453).

Feldman's art criticism model consists of four stages:

Description,

Formal Analysis,

Interpretation, and

Valuation or Judgment.

These are fundamentally different operations and are arranged sequentially from specific to general, and operationally from a simple description of the obvious elements of the work of art to the difficult task of judging its artistic and aesthetic merit.

This criticism approach is recommended by Smith (1970) and utilized in part by Mittler (1976) in the development of a matrix which illustrates the fundamental design relationships that are created by the interaction of the elements and principles of art. The purpose of the matrix is to offer these design relationships as a range of alternatives from which students may deliberately choose when producing their own art work (Mittler, 1976).

The critique format generates an organizational mechanism which will provide opportunity for the student to attend visually to the task and utilize the perceptual information derived from an encounter with the stimulus. Any organization of information that reduces the aggregate complexity of material by embedding it into a cognitive structure which a person has constructed will make the material more accessible for retrieval. The key to retrieval is organization (Bruner, 1970, p. 101). Perceptual differentiation occurs as the viewer continues to push for structural analysis. The development of competencies in the critical aspects of art may increase the number of conceptual tools a student is able to use in the productive aspect of art. (Eisner, 1966, p. 50).

The theoretical tenents for the perceptual aspects of this study lie in the area of psychology. Gibson and Gibson developed a differentiation theory of visual perception in 1955 which has potential for application in art education in that it allows for instruction as an important component of increased perceptual differentiation. Gibson (1969) defines perception as "the process by which we obtain firsthand information about the world around us" (p. 3). Perception is active and adaptive, and perceptual learning is self-regulated and progresses toward the reduction of uncertainty in processing stimulus information. The cybernetic model developed by Gibson (1969) demonstrates the progressive interaction between perception and cognitive development.

Gibson's differentiation theory is the psychological base for the approach to perception in this study. The aspects of the study which are directed toward the development of instructional strategies are rooted in Bruner's approach to perception as a problem-solving activity (1957). These two theories are remarkably parallel and provide a basis for the pedagogical structure which employs the criticism model as an instructional strategy directed toward enhancement of the visual perceptual skills of elementary education students.

Design of the Study

Briefly, the organizational design for this study consists of four intact classes of elementary art education students at Ball State University. One class serves as a control group. The other three classes are instructed by the investigator, and are experimental groups. An adaptation of Mittler's analysis matrix is incorporated within the course content. The criticism involvement and focus vary for these three groups.

In Group I, students generate the description and analysis stages of the matrix and focus upon art products created by individuals within the group.

In Group II, discussion of the description and analysis stages of the matrix is presented by the instructor with focus upon the art products created by individuals within the group.

In Group III, discussion of the description and analysis stages of the matrix is generated by the instructor asking questions to stimulate student involvement. The focus is upon recognized works of art, viewed by slide presentation.

Two measures will be used for this study. The Group Embedded Figures Test (GEFT) developed by Witkin (1971) and associates will be administered as a pre- and post-test to all groups.

The second measure, the Student Composition Rating Scale (SCRS) developed specifically for this study. It is an adaptation of the Dunn Photographic Rating Scale. It will also be administered as a pre- and post-test to all groups.

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Mentor's Introduction

MARYLOU KUHN
Florida State University

Linda Nolan is interested in the manner in which art can be brought into play for the development of individuals with special needs. Her work in art therapy is the basis for the experimental experience offered at a summer camp for hyperactive children through the FSU Psychology Department. From an orientation of art as a developmental tool to be utilized for increased self-motivation and self-control, she has used an interdisciplinary approach to programming. She has drawn upon arts administration, art therapy, organizational theory and others to develop a pilot program with children of extreme hyperactive diagnosis.

At Florida State, Ms. Nolan's doctoral studies have centered in arts administration for special needs. She represents a new group of young professionals who will be developing the cutting edge of a more diverse and specifically focused concept of art education. In addition to the multidisciplinary basis to which art education has looked for many years, she is preparing to work in any type of institutional setting in the dual role of administrator and teacher to faciliate arts experiences for the development of the self. I am very pleased to be able to join with her through the doctoral program to aid in her journey toward personal and professional self-realization.

DEVELOPMENT AND EVALUATION OF AN ART PROGRAM FOR ADOLESCENTS WITH PROFOUND EMOTIONAL, SOCIAL, INTELLECTUAL, AND ACADEMIC DYSFUNCTION

Linda Nolan

I. Introduction

Individually designed treatment programs, provided by the Florida State University Psychology Clinic, for delinquent youth committed to the A. G. Dozier School for Boys (Marianna, Florida) include several specialized components to meet their needs. The prevailing history of dependency, abuse, and deprivation demands a multi-faceted treatment approach, including an art therapy component. The art program, designed to develop an awareness of artistic process, art history, and art appreciation, attempts effective promotion of the youths' feelings of capability and accomplishment, self-worth, and value.

II. Description of Program Environment

The program implemented by the F.S.U. Psychology Clinic at Dozier is referred to as S.T.P., a Specialized Treatment Program. It specializes in providing intensive counseling, treatment and supervision, for incarcerated adolescent boys. Decisions for designing each individualized treatment program are made after conducting complete psychological evaluations and psycho-social assessments, family and social history, and some academic and skills assessments. Specialized components of each program include: individual psychotherapy, group psychotherapy, substance abuse education and counseling, sex education and counseling, art therapy, a variety of recreational and developmental activities, and participation in a token economy program.

A multidisciplinary approach enables specialists from the respective disciplines to better formulate an appropriate treatment plan, and utilize objective measures to assess the student's progress in achieving the targeted goals specific to each individual's needs. Students' progress is then re-evaluated at interdisciplinary team meetings, resulting in a highly flexible and comprehensive program format.

Three treatment models are used in the program: (a) a behavioral strategy, emphasizing the use of a point system in a token economy; (b) a rationale-emotive therapy which provides the theoretical base of individual and group psychotherapy; and (c) milieu therapy which includes activities in the fine arts, sports training and field trips, as major components in the over-all therapeutic milieu. Those youth committed to Dozier who evidence severe social, emotional and behavioral problems, not met in the normal training school program, are exposed to treatment models designed specifically to meet their unique needs.

III. Specific Population

The life experiences of this population, though diverse, consistently reveal a history of dependency, abuse, and deprivation. Their emotional, behavioral and

and social deviances are often the result of a chaotic and often abusive environment, creating profound defects in basic psychological capacities. Characteristic dysfunction includes: inability to delay gratification of impulses, low self-esteem, lack of social skills, inadequate understanding of the motivations or consequences of behavior, lack of empathy, inappropriate attention-seeking behaviors, depression, and inadequate impulse control.

The boys vary in ages from fourteen to eighteen and have been committed on felony charges, with sentences from three months to an indefinite time period, not to extend past midnight of their nineteenth birthday. The number of students in the program may vary, but not exceed forty at any one time. They are all accepted into the STP program with profound emotional, social, intellectual and academic dysfunction. The initial goal of the program is for the student to demonstrate successful adjustment within the institutional setting. The over-all, longer-term goal is the eventual development of sufficient skills necessary for social, emotional and vocational reentry into the community at large.

IV. **Program Development**

Developing an art program for a special population encompasses a wide range for possible success or failure which is "situationally-based." It is dependent on intent, implementation and expectations of those who develop the program, and those for whom the program is developed. The situation governs the format. The qualifiers within the title of my research, and descriptions of environment and population, reflect the desire to develop an art environment for a specific population, with a focus on the arts as a basis for experiencing situations which will stimulate the senses towards growth: artistic, mental, physical and emotional. To encourage the discovery and development of an intrinsic desire for increased self-motivation and self-control, separate from extrinsic reward and/or punishment motivators, is a long-term desired outcome.

Elinor Ulman believes that "art therapy legitimately covers a range of activities that at the peripheries verge on psychotherapy on one hand and on art education on the other. **Art** is the meeting ground of the inner and outer worlds as experienced by human individuals. **Therapy** aims at favorable change in personality or in living that endures beyond the therapeutic session itself" (Ulman, 1980, pp. 4). Janie Rhyne believes that "Therapists who stress the humanistic orientation are more interested in exploring human potentials than they are in establishing institutions to explain and systematize the limits of human performance" (Rhyne, 1980, pp. 7). Edith Kramer stresses "unity of process and product, the integration of manual, intellectual, imaginative, and emotional faculties" (Kramer, 1980, pp. 9).

The focus of the art program is to develop this awareness of artistic processes, and to encourage a meaningful understanding of the creative thinking involved. It is designed to offer a supportive presentation of art materials and other resources, inviting participation appropriate to the youth's interest and individual developmental stage of art expression. Also accepting the adolescents' willingness to share thoughts and feelings, the environment encourages them to recognize and extend these insights beyond the studio session. The program attempts to provide meaningful, qualitative, creative art experiences for each person, with the desire that these experiences will interconnect with his environment and expand his horizons towards the future.

Such a program attempts to discover each youth's interests, motivations and involvements, while allowing him to become aware of himself. The ideas, concepts and inspiration behind the creative act evolve individually, and blend with processes and media with appropriately structured direction and guidance. Using the art processes, knowledge of art history, and discerning approaches to understanding and appreciating art, a well-balanced, harmonious blend is created.

Art activities for individuals are planned using individual evaluation of student's needs, interests, and developmental stage. Proposed activities include drawing, painting, printmaking, papermaking, sculpture and other three dimensional media, ceramics, photography, fibers, and metalwork/jewelry. Art activities are made available to each resident at least four days of each week for three hour sessions, with additional time and attention provided as needed and available. Specific class schedules, make-up, and location, have changed frequently over the months, but adherence to the "Art Activities Rules" has been consistently enforced. It is based on achieving four possible points within the art program time period, and was developed to encourage frequent positive reinforcement within the behavior-modification format.

Art Points: (4 points total)
1 pt. = Attendance (enter room quietly and promptly)
1 pt. = Participation 1st hour (following activity rules)
1 pt. = Participation 2nd hour (follow activity rules)
1 pt. = Attendance (remain in the art area until class is dismissed)

Representative activity rules to be followed include: 1. Control and proper use of art materials. Each material will be presented and explained in-depth during class, and misuse will result in loss of points and art privileges. 2. No horseplay, profanity, teasing, or excessive silliness. 3. Participation points include following art instructions. For example: If you choose "not" to participate in a certain activity, you do not receive those points for participation.

Methods of addressing the needs and capabilities of the students within the art program were on-going, and involved the use of the following: (a) Assessment Data Sheets (name, age, sex, degree of disability noted); (b) Basic Skills Sheet (drawing, painting, cut-paper, clay); (c) Two Observation Charts (behaviors/art experiences); (d) Marlen's Sophistication-of-Body-Concept Scale (Witkin's Psychological Differentiation); (e) Eisner's Spatial Representation Scale; and (f) Schaefer-Simmern, and Lowenfeld's Child Art Stages (with ages deleted).

In addition to characteristic psychological deficiencies, these assessments revealed low developmental skills, lack of contact with art materials, little exposure to creative thinking processes, and little experience in the decision-making process. These assessments were not used as all-inclusive, but as a guide in determining the program's direction and eventual effectiveness. A compilation of assessment results has not yet been completed.

V. Summary and Implications

The design of, and the stated goals for such a program, involves a teaching strategy as yet still under-studied. As initiator, developer, and implementor of this particular art program, it could be considered a preliminary pilot study into the effects of an art-related teaching strategy on incarcerated youth. Working towards a synthesis of the data gathered, attempting a conceptualization of what it may imply for the future planning of art programs for this specific population, is in process. Bruner reminds us that education in general should place emphasis upon the students' skills "in handling things, seeing and imagining objects, and performing symbolic operations, particularly as they relate to the technologies that make them so powerful in their human, that is, cultural expression" (Bigge, pp. 238). Bruner recognizes the role of both extrinsic and intrinsic rewards in the promotion of learning, but sees a need to emphasize intrinsic motives and rewards in the teaching/learning process. The seven overlapping directions he suggests for general education are particularly supportive to this program: 1. the satisfaction that is gained from quickened awareness and understanding, 2. the challenge to exercise one's full mental powers, 3. a developing interest and involvement, 4. the satisfaction gained from one's identity with others, 5. the pleasure received from one's cognitive or intellectual mastery, 6. one's sense of competence and accomplishment, and 7. the development of "reciprocity," which involves a deep human need to respond to others and to operate jointly with them to achieve an objective (Bigge, pp. 246).

The arts offer these opportunities to develop an intrinsic reward system for oneself, by providing a source of continuously available knowledge made possible through problem-solving efforts involved in the creative process.

The successful continuation of such a program could provide potential directions and opportunities for future study based on the responses received to date from Dozier staff and students involved with this program. If future research could bring awareness to professionals in other fields of the positive power rehabilitation-education through the arts can possess, the possibilities are limitless for initiating programs in training schools, detention centers, and halfway houses, and more specifically, the positive connection the arts can effect between an adolescent delinquent and the world in which he must survive and function.

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Mentor's Introduction

GILBERT CLARK
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Virginia Fitzpatrick has returned to graduate study with varied interests and a rich background of experience and concerns. As a printmaker, she has an enviable record of exhibition and recognition; as a teacher, she is concerned with adult education and an expansive view of art content and its importance.

In the essay "Artist of the Environment: Frederick Law Olmsted," Ms. Fitzpatrick calls attention to landscape architecture as an art form and points out that the results of it, at least in public parks, are easily accessible to all the people. She also points out that this art form can be traced specifically to the work of Frederick Law Olmsted. As he worked throughout the country, Olmsted created the basic tenets and standards that define the discipline of landscape architecture.

Ms. Fitzpatrick takes us one step further and asks us to use landscaped public places as examples we can examine, with students, of art history, aesthetics, and for their sensory properties molded into a unity. Our literature barely mentions and rarely illustrates what she claims is an easily accessible resource; this reflects her broad and open conception of the arts and is an important contribution to our field.

It is stimulating to be the mentor of students such as Virginia Fitzpatrick when they challenge our background and broaden our vision. Many of her prints are miniatures, measuring less than one or two inches in either dimension. In contrast, her vision of what art education can or should be about is global and expansive; she asks us all to see the environments about us as the works of discoverers and artists.

ARTIST OF THE ENVIRONMENT: FREDERICK LAW OLMSTED

Virginia Fitzpatrick

Most works of art are shown to students in a visual dark-room with slides-presentation. Art educators talk about tactile qualities, but they seldom have opportunities to permit first-hand, tactile observations. One form of art that is created to be totally experienced is landscape architecture. Examples of environmental design are found in every large city and their easy access provides endless, and changing, examples of texture, color, space, shape, line, and composition — a truly kinetic art form.

Parks have been part of human experience for thousands of years. There are references to "Hanging Gardens" in Babylon and gardens around and upon the palaces and ziggurats of Mesopotamia. The Persian hunting parks or "paradises" fascinated Greeks. Remains of early landscape architecture can be found at the mortuary temple of Queen Hatshepsut, at Deir-el-Bahari in Egypt, built about 1500 B.C.

During the early years of American history, parks were small, private, garden-like expanses that provided environmental pleasure to the owners and their friends. It was not until the 19th century that Americans felt the need to provide the tranquility and renewing powers they saw in nature, to the general public. The first public American park designed for the varied needs of thousands of people was Central Park in New York City. It was designed by Calvert Vaux and Frederick Law Olmsted in 1857. It was in reference to their work on Central Park that the term, landscape architect, came into common use. Since then the criteria for the discipline of landscape architecture has been largely determined by writings of Olmsted who is called America's first Landscape Architect. Olmsted's strongly voiced opinions about the structure and philosophy of public parks created the models for most of the city, state, and national parks in the United States. The reputation of Central Park "sparked a National Park movement which still comprises a substanial contribution to the United States economy" (Tobey, 1973). Later landscape architecture work by Olmsted included designs of parks in Yosemite, Boston, Brooklyn, Chicago and sixteen other cities. He also designed the grounds surrounding the United States Capitol and the grounds of twelve colleges and universities.

My research covers Olmsted's design work in three Louisville, Kentucky city parks during 1891-94. For the purpose of this paper, I will summarize that contribution and also comment on Olmsted's development of a landscape architecture curriculum, and his philosophy as an artist and aesthetician.

Frederick Law Olmsted was born in 1822 and raised in Hartford, Connecticut. His early years were spent in a rather carefree and unstructured way that was typical of an indulged son of a wealthy American businessman. Later he attended some classes at Yale, but never attempted to obtain a degree. He travelled in Europe, and sailed to the Orient as an apprentice seaman. He farmed in Connecticut and Staten Island, wrote articles for newspapers, and magazines, wrote five books and worked for the government during the Civil War as General

Secretary of the Sanitary Commission. After the war, at the age of forty, and after designing Central Park, Olmsted finally recognized that his interst in, and his knowledge of, landscape design could lead to a permanent career.

Olmsted's aesthetic philosophy reflected his cultre. It was a time when intellectual Americans turned to nature as "perfect beauty" which had redemptive and soothing qualities. It was the time of Hudson River painters, and writers such as Thoreau. Long before Herbert Read, and Henry Turner Bailey spoke of art as a source of beauty and morality, New England Transcendentalists were extolling the beauty of nature as a source for inspiration and moral improvement.

Olmsted's parks are our most easily accessible surviving examples of these 19th century ideals of beauty. They parallel industrial growth and were a salve to the conscience of industrialists who promoted their development for the physical and psychical comfort of the over-worked and under-nourished employees who lived in dirty and crowded inner-city housing. Olmsted did not turn his back on materialism as did Thoreau, but rather sought to change the environment - to provide temporary relief within the beauty of nature. His belief in the healing powers of nature explains his insistence that every city needed parks and that these areas be designed to represent as natural a setting as possible — close to, and easily accessible to crowded inner city dwellings.

Acknowledging the inherent politics of establishing parks and the "bottom line" of those would pay for them, Olmsted frequently remarked that parks increased the property values of surrounding land.

> Like Beaux Arts architects, he tried to stamp the city with an ennobling vision — his parks were deisnged to be elegant, elevating, and educational. They were conceived primarily as a visual experience, (with carefully) laid out pathways and carriage ways with a series of vantage points for enjoying the park's carefully arranged landscape compositions (Barlow, 1972).

The three largest parks in Louisville still reflect Olmsted's design philosophy. Each of the parks has a unique character which he preserved. In recognition of Indian tribes thought to have lived in the area, the parks were named, Shawnee, Iroquois, and Cherokee. Shawnee Park is in a flat area, bordered on one side by the Ohio River. Olmsted left large, open spaces in the center of 181 acres, and trees are clustered around the edges to give visitors a shaded resting place while they watch boats on the Ohio River or activities in the middle of park clearnings. Olmsted expressed a desire to only "make improvements by design which nature might make by chance" (Stevenson, 1977).

A contrast to Shawnee Park is obvious to visitors when they enter Iroquois Park's 676 acres. Park roads immediately wander uphill in deliberately circuitous routes through the forest to the top of the mountain and a scenic lookout. In typical Victorian style, Olmsted described Iroquois Park as "a treasure of sylvan scenery. . . (with) the grandeur of the forest depths in the dim seclusion of which (one) may wander musingly for hours. . . and from its upper parts fine, broad, distant prospects are to be had" (First Annual, 1891).

The character of the third Louisville park designed by Frederick Law Olmsted is different from the first two. Cherokee Park is in a gently rolling area of 409 acres. It was covered with trees when Olmsted first saw it in 1891. The wide creek running through it added to its beauty. In fact, Olmsted's recommendations included the comment that "to procure such scenery in higher perfection than. . . it is yet to be found in any public park in America, all that is needed is the removal of fences and a little judicious use of the ax (First Annual, 1891). He decided which trees to cut down and where to plant others to form "views" in the fashion of European parks and gardens of the 19th century. In 1974, a series of tornadoes ripped straight across this park, uprooting most of the trees Olmsted had suggested saving 80 years before. Olmsted's designs were obtained from the firm's former office in Brookline, Massachusetts and used to replant the park.

Olmsted's emphasis on environmental composition and texture and his concern for what he thought would provide a moral uplift to crowded tenement dwellers, and his desire to show only the beauty of nature, was typical of most artists in his time. His own artistic education was obtained from tutors, reading and European travels. He studied topographical engineering with Frederick Burton for two years and farmed in Connecticut and New York for 10 years. There were no schools or colleges for landscape architects at that time - and the field was practiced by nurserymen, engineers, gardeners, surveyors, and architects.

As his fame increased, many young men wrote to Olmsted asking for advice on how to become landscape architects.

> The artistic inclination and fondness for gardens that some thought qualified them naturally for the profession, disqualified them in Olmsted's view, suggesting (that) they cared more for beautiful objects and scenes than for scenery in composition (Roper, 1973).

For those who were to work in his office, Olmsted recommended graduate courses in architecture and engineering, freehand and mechanical drawing, botany, and horticulture. . . independent study of good pictures, two to three years of apprenticeship in his office. . . travel at the students' own expense, and extensive assigned reading and a tour of foreign study - these prerequisites to beginning practice could consume 8 years after college. And all of this study was required at a time when there was no big demand for the services of landscape architects.

In January and February of 1895, at the end of his carrer, Olmsted began to plan a systematic course of training in every branch of landscape architecture to be given in his office. He commented, "We are gradually preparing a grand professional post-graduate school. . ." (Roper, 1973). Two books that had influenced his choice of careers and became required reading for his students were Sir Uvedale Price's **On the Picturesque**, and William Gilpin's **Forest Scenery**, both written at the end of the 18th century (Barlow, 1972). Five years later, eleven landscape architects, most of them trained by Olmsted, met to form the first professional association of landscape architects, the American Society of Landscape Architects. The following year Harvard established the first university curriculum of professional training in landscape architecture.

The science and art of landscape architecture has been manifested in beautiful parks, and campuses and estates throughout our country for over 100 years. These areas of arranged nature are frequently close to our schools. As art educators we can use work of landscape architects as part of our lessons on art history, and general aesthetics. We can talk about the design of nature in parks as an art form - one in which we find sensory properties of texture, color, space and shapes, molded into a unity by carefully planned roads, walkways, contemplative areas and recreational spaces.

Landscape architecture provided a means for Frederick Law Olmsted to render a social service to help solve the problems of a changing nation at the same time he was creating beautiful parks. His parks are more than charming exercises in a quaint, old fashioned style known as the Picturesque. . . they represent a synthesis of service, and concern for aesthetics.

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Mentor's Introduction

ENID ZIMMERMAN
Indiana University

Paul Engle's background as an art teacher at Peru High School brings insight to this account of the history and educational uses of the Thompson Art Collection at Peru High School in Peru, Indiana. Engle's argument about the value of using original works of art for classroom construction seems logical, but how many art teachers actually heed his advice? The role of art teacher as curator, suggested by Engle, is rare yet could be developed as modest collections of art works are gathered for use in art classrooms.

In Engle's paper, the history of how a school art collection was acquired and used both in art classrooms and in community settings provides one model. The lack of care for the collection in the recent past demonstrates the need for all art teachers to be educated to initiate, maintain, and use collections of original works of art for educational purposes.

Engle indicates that the history of other school art collections might prove valuable and should be researched further. In depth interviews with people instrumental in forming school art collections could provide valuable information not always available through records and public accounts found in newspaper and press releases. When other models of acquiring and curating school art collections are gathered, suggestions for successful uses of school art collections could be established. The issue of school art collections, in respect to their history and current uses in art classooms, needs to be further researched. Engle has opened the door to further inquiry in this area.

AN HISTORIC ACCOUNT OF THE ORIGIN OF THE THOMPSON ART COLLECTION IN PERU, INDIANA AND ITS EDUCATIONAL USES

Paul Engle

I had the pleasure of teaching art at Peru High School in Peru, Indiana in the early 1970s and was given the responsibility of caring for one of the most valuable art collections owned by a school corporation and housed in a high school in this country. The Thompson collection consists of approximately one hundred original paintings, prints, and drawings by both American and European artists dating back to the French Impressionist era. Also included in the collection are many fine examples of Chinese pottery and figurines. Peru High School was a new facility and a gallery to house the collection was built adjacent to the art classrooms. Students either worked in the gallery or I brought the art work into the classroom where I used examples in my daily teaching.

While most art educators realize the value of exposing students to original art work, how many make it a priority to do this regularly or with strong educational objectives in mind? When students are methodically introduced to original fine art they learn more about both the appreciation and the making of art. They have models to learn from that are far superior to reproductions or slides. When students use original works of art as sources for their art work they learn to value the works of art and artists' planning. Close observation is valuable with original art whereas detail is diminished in reproductions. Students are likely to become interested in art in its context of history and culture when they are exposed to original work. When art is viewed as a reproduction it is hardly ever valued as more than an impersonal picture, but when original art is available to the student in full scale, color, and texture it becomes something "real" and valuable to the student. Of course it is not always easy to provide this experience with original works of art but there are means to accomplish it.

Through use of original art in the classroom, my students became literate about art. They identified medium, discussed subject, technique and periods of art and artists. They enjoyed placing a work in its context in history and many developed a hunger for seeing works of art and making art. Students developed high level skills of intelligently interpreting and criticizing works of art. They copied sections of paintings by imitating brush strokes and color and then compared their own works to the works in the collection. When shown slides or films, the students noted inaccuracies in color in the slide reproduction and asked about the scale of the piece or the artist's technique. The educational value of the availability of this collection was partly responsible for a restructuring of the Peru art program. More art classes were added as was a special program that served as a college or career preparatory course. Senior students were allowed to work three to four hours a day on problems of art, most of which were spawned by studying the works of the collection.

Only after I left Peru High School did I fully realize how important that collection was to my students and how it supplemented my teaching efforts. Original art in public schools should be used much more than it is at present. I wanted to learn more about the history of the Thompson Art Collection in Peru, Indiana and its educational uses and perhaps such knowledge also could enlighten art educators and administrators interested in procuring original works of art for educational purposes.

I began a standard historical approach to my inquiry by reading old news articles and other printed matter found primarily in Peru and Indianapolis. I also conducted a series of informal interviews with people who had knowledge of the collection's origin and uses.[1] My primary source of information was Wayne Taylor, my predecessor as art teacher at Peru High School. Taylor was the city art director for nearly thirty years and he is now retired and lives in Florida. An accomplished watercolorist and draftsman, he still is actively painting and showing his work in Florida galleries.

I was aware that most of the Thompson Art Collection was donated by G. David Thompson. I did not realize how interesting a man Thompson was until I interviewed Taylor, a close friend of Thompson. Thompson was reared in Peru, Indiana during the early 1900s, and he was a student of average ability who had difficulty attending to school tasks. Only the presence of his favorite teacher, John Whittenberger, helped him remain in school.

According to Taylor, as a boy Thompson became interested in art. Taylor related an interesting anecdote which indicates a possible stimulus for Thompson's appreciation of art (Note 1). An itinerate artist in Peru known only by the name of "Wink the Wizard" sat in the front window of Singer's Dry Goods Store and drew pictures. Patrons of Singer's were awarded coupons which could be used toward the purchase of one of "Wink's" drawings. Thompson spent his Saturdays as a boy sitting outside the door of Singer's convicning patrons to give him their coupons. This same fascination Thompson had in collecting artifacts as a young boy extended into his adult life. Thompson developed an uncanny appreciation for good design and began collecting paintings of midwest regional artists as a young adult. As a man, Thompson became a top executive in the Pittsburg steel industry and served on the board of directors of several major companies. In Pittsburg, Thompson collected antiques of early American vintage and American and European original art which contributed to a fine and valuable art collection.

In 1946, when Taylor moved to Peru to teach art in the public schools, he met Thompson. Taylor related,

> When I came to Peru, I noticed that several paintings were hanging in the halls of Peru High School. Several of them I recognized as (works of) Brown County artists such as Will Vauter and Dale Bessire. Most of the paintings were so dirty one could hardly make out the images. I decided that I would spend my Thanksgiving vacation repairing some frames and cleaning some of the paintings. It took me the

> rest of the school year to repair and clean them. That first summer Mr. Thompson came to town, he saw what I had been doing and asked to meet me. He was impressed because he had given eight paintings to the school in 1938 in memory of his favorite teacher, John Whittenberger, and until now no one had shown an interest in or had maintained the paintings. It was during our first meeting that Thompson told me he would give more paintings to the school if I planned to stay in Peru (Note 2).

Taylor developed a close relationship with Thompson and visited him frequently in his Pittsburg home. Taylor often returned to Peru with art treasures. Many fine pieces of American and European impressionist paintings, drawings, and prints were added to an already awesome Peru collection. Artists such as Roualt, Predergast, Sloan, Davies, and Picasso, to name only a few, were represented. These works were donated with the understanding that they be displayed and used for public appreciation and education. An example of Thompson's good intentions became apparent when he visited a ceramic workshop which Taylor taught for the community's adults. After observing several sessions, Thompson asked Taylor, "How would you like a few pieces of Oriental pottery to show your classes?" Of course Taylor thought it would be a great stimulus for his class to see such original works. About ten days after this offer, two wooden crates arrived containing 48 pieces of Chinese pottery dating from the Pre-Han Dynasty to the Ming Dynasty. Thompson continued to add to the Peru collection until his death in June 1965.

Through the friendship that Taylor developed with Thompson, Peru now has a handsome and valuable collection. Taylor's goal was to assure that the collection would be used educationally and I used it in much the same manner as he did. It was not unusual to see in one of our student's paintings of a still life a piece of Ming, Sung, or Tang Dynasty pottery. To allow more than Peru students to benefit from this collection, Taylor devised a program that allowed parts of the collection to travel from one Indiana community to another.

When I became Taylor's replacement as an art teacher in Peru in 1973, I recognized the excellent teacher he was and what a well developed program he had built. I also recognized that the Thompson art collection played an important role in Taylor's teaching and in motivating students to become excellent art students. The program continued to grow during my tenure at Peru High School and Taylor and I boast of having many former students who now work in art related professions. While the value placed on art in Peru appears greater than that of other small midwestern towns, it also has greater artistic stimulus than most. Our students' successes are attributable in no small way to the fact that we had quality original art in our environment every day. Art students do not, and cannot, create in a vacuum and the art work around them stimulated seemingly unlimited ideas and helped them to set high personal goals as well as to appreciate original art works.

Sadly, after I left Peru in 1976 there were no teachers interested in taking responsibility for the collection. With its growing value, administrators decided to lock it away and only show portions during special occasions such as plays at the high school. Some of my former students and other community members, however, maintained an interest in the collection and formed a city arts council to manage the works. Through a fund drive conducted in Peru and a grant from the State Arts Commission restoration and maintenance of the pieces now are assured. Presently there is discussion of selling several pieces to finance the construction of a museum with proper security.[2] Due to lack of appropriate exhibition space the pottery collection is on semi-permanent loan to the Indianapolis Art Museum.

While the steps taken to protect and maintain the collection are important, it was Thompson's wish that it be used especially for its educational value and admired for its beauty and historical value. According to several sources in Peru, unfortunately, the works of art are no longer used as teaching aids in the art classrooms.[3]

Perhaps, the establishment of the teacher as curator plays an important role if programs like Peru's are to survive. As mentioned earlier, teachers and administrators must be active in seeking original art and understanding of the value of exposing students to works of art. Every community may not have as fine a collection as Peru, but if art educators and administrators search hard enough and inquire into museum and private collections, they are likely to find those who are willing to loan or donate works to art programs so that more people can be exposed to works of art as Taylor did with the Peru collection. There are also artists in every state who are willing to visit schools with their art or even lend some pieces on a temporary basis. Art clubs can purchase several paintings with money raised from selling their own art or from other activities that can be donated to school collections. Purchased works do not have to be old master works to be useful; works of regional artists sometimes can be purchased inexpensively and can be used for educational purposes.

There are other schools with unique collections of art. Through inquiry into the history and uses of these collections new information can be gathered to encourage art teachers to use original works of art in their teaching. Perhaps original art in the classroom will become a new and stimulating way for students to look at and talk about art as well as to appreciate and create their own art work.

FOOTNOTES

1. The information contained in this paper was obtained from telephone interviews, personal conversations and letter correspondence with a number of individuals during the period from May 1983 to September 1985. Grateful acknowledgement to Mina Bobel, Steve Grate, J. R. Sims and Wayne Taylor and others who wished to remain anonymous for their time and willingness to add to my existing knowledge of the subject and in keeping me on track by suggesting sources of information.

2. This information was obtained from a source who has asked to remain anonymous.

3. Same as footnote 2.

REFERENCE NOTES

1. Letter from Wayne Taylor to Paul Engle, May 8, 1985.
2. Phone conversation with Wayne Taylor March 14, 1985.

Mentor's Introduction

DAVID W. ECKER
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Dr. Safwat Nourel-Din provides future artist-researchers with a powerful model for the integration of aesthetic understanding and artistic practice. Her own ceramic works embody elements of the ancient pottery tradition she has so successfully analyzed, while they also exhibit an aesthetic sensibility fully in touch with contemporary Western art. This fusion of tradition and creativity represents an extraordinary achievement. So it was with great pride that I listened to Safwat report her research at the **Seminar**, and later (on May 22nd at the University of South Florida) as I participated in the opening ceremonies of her ceramic art exhibition **A Tribute to Failaka.** I'm sure that the government of Kuwait, as sponsor of her studies in this country, will be equally proud of her achievements and great future promise.

THE CERAMICS OF FAILAKA:
A QUESTION OF THE FUNCTION OF TRADITION IN ARTISTIC CREATION

Safwat Nourel-Din

My research explores the problem of tradition in relation to artistic creation, specifically as raised in the analyses of recently excavated ceramic artifacts on Failaka Island, Kuwait, and in interviews with contemporary art students, ceramicists, and art instructors in Crete, Athens, Cairo, Kuwait City, and Failaka Island. An artistic resolution is exhibited in five of my ceramic works.

Failaka, one of nine islands that are dependencies of the State of Kuwait, is located in the northwest portion of the Arabian Persian Gulf. It lies in the center of the entrance to Kuwait Bay, occupying a strategic position in relation to the State of Kuwait.

Several excavations in the last two decades revealed valuable evidence that linked Failaka to Dilmun, a civilization dated ca. 2800 B.C., and which was concurrent with those of Mesopotamia and the Indus Valley. Other findings suggested the Greek, Selucid, and Parthian occupation of Failaka, brining forth its Hellenistic name, Icarus, given to the islands by Alexander the Great.

These findings pointed to Failaka as being a cultural, artistic, religious center and outpost in ancient times, outlining the honorable history and tradition of the country.

To further comprehend the ancient art and tradition of Failaka, examples of these artifacts were analyzed in terms of their forms, functions, and techniques. They included:

1. Two Hellenistic terracotta figures;
2. Examples of pottery representing both the Bronze Age and the Hellenistic settlement on the island;
3. Two Dilmun seals;
4. A Bronze Age kiln and a pottery workshop;
5. A study of five types of local clays.

The study revealed the exceptional, if simple, beauty of the art of Failaka.

Naturally, influence of such art would be expected to appear in modern ceramic works in Kuwait. However, extensive interviews with Kuwaiti artists and educators revealed that modern ceramic works were created primarily in public schools rather than in professional artists' studios. These interviews also pointed to the sad fact that no Kuwaiti ceramic works, either inside or outside the country, have been exhibited lately. Therefore, I had to modify the study of contemporary Kuwaiti ceramics to include only those produced in the schools that were, according to the Art Education Department, offering the best public school ceramic programs in Kuwait. Interviews with students and art teachers of seven selected schools, and a review of their ceramic works, revealed the striking lack of knowledge and awareness of the students about their ancient art. The modern work attested to the undoubted discontinuity of tradition. However, the naivete and awkwardness of these works did not exclude the creative essence of these young, talented students. So there was creativity but no tradition.

Tradition is a term used here to mean the knowledge or influence of the past on present life—particularly in the arts. A question begging an answer is, "To what extent should tradition be involved in modern 'art' or 'life' without corrupting creativity and inventiveness. To answer this question, it was necessary to study modern ceramics and trace traditional influence on them. However, modern Kuwaiti ceramics proved the certain discontinuity of tradition, as mentioned earlier. Therefore, I had to seek the answer to the question elsewhere than Kuwait. Trips to several ceramic workshops, particularly in places where people preferred to hold onto their tradition, such as Eghaleo, Athens; Thrapsano, Crete; Fustat, Cairo, Egypt; and Failaka, Kuwait were undertaken in order to study the relationship between traditional knowledge and modern works of pottery. The study, and the interviews, proved that the application of traditional methods varied from one place to another; consequently, the result of the new product varied as well, and could be analyzed as follows:

The discontinuity of tradition — when traditional knowledge is unknown for some reason and, therefore, the modern process has absolutely no link with the past, such as that in the modern schools in Kuwait.

The abandonment of tradition — when traditional knowledge is not included any longer with the new sophistication and modernism of a specific culture.

The continuity of tradition — when the new work is a replica of practices in ancient times. The result is nothing but routine reiteration — perhaps the greatest opposition to creativity.

The corrupting of tradition — when traditional knowledge is used as a means of making money rather than creating works of art. The result is a debilitated work that does not involve any creative thought or innovation; neither was proper in introducing the great ancient art.

The main goal of this study was to find the appropriate way of using traditional knowledge to produce creative ceramic works, and then follow this way in producing creative modern works of ceramics in Kuwait. Apparently, none of the applications of traditional methods examined earlier succeeded in producing works of art and, therefore, none was appropriate to be followed.

It has long been argued that tradition hinders creativity, but some philosophers disagree with this argument. In his book, **Tradition**, Edward Shils indicates that for tradition to be fruitful and not fatal, traditional knowledge should be accepted as the beginning or guideline for new ideas and new work. The new work, suggests Shils, may be similar to the traditional one in some respect, but should contain an element of significant novelty (Shils, 1981, p. 214). In **Art and Illusion**, Gombrich refers to the key phrases in his formula of viewing the work of art as **the growth through tradition and skill** (Gombrich, 1979, p. 27). J. Dewey cites the importance of tradition forming a large part of one's background. He indicates that the dependence on tradition and the appropriate training in the skills of the art form are both essential elements in the creative process (J. Dewey, 1934, p. 265).

The "formula" of growth through tradition — expansion or advancement of tradition — seems to be the most appropriate for producing creative works of art in Kuwait, an art that can stand firmly fixed in the current art world and thus be internationally appreciated, yet which has roots that echo the great past of Failaka and its aesthetic values. Such a formula is more suitable for an Arab country like Kuwait, a country that strongly holds onto its tradition and, at the same time, is open to creative ideas and innovation.

Therefore, I've chosen that my ceramic works, proposed for this research, focus on the advancement of tradition in a formula that links and fuses tradition, skill, and creativity. This work should be regarded as merely a suggested prescription for applying traditional methods and ideas in creating works of art. These ceramic forms are:

Insight, a folded letter, an envelope, a pair of eye-glasses, and the space around the forms combined into a sculpture. Photo-ceramic technique is employed for the stamp on the envelope. The writing on the letter recalls the traditional function of writing on clay. The idea itself — the insight — is an allegory for handing-down experience from the old generation to the new.

No More is a slab of porcelain that bears a poem on one half of its surface and several photo-ceramic images which have been cut and assembled as a collage, forming a composition on the other half. This assemblage brings to mind the ancient function of combining plastic art and works of literature, especially as in the lines of cuneiform found on ceramic bowls, the inscriptions that appear on most of the Mesopotamian cylinder seals, the Egyptian hieroglyphs on most ancient Egyptian art, etc.

Tradition is a structure objectifying a semi-rectangular house in an Islamic style, blended with Indian and Chinese. The inside of the back wall bears a photo-ceramic image of a gloomy woman in traditional dress. This form conveys the negative side of the term "tradition," and demonstrates the danger of its misuse which can lead to self-imprisonment and isolation, thereby never being able to look forward, to develop or create.

Tribute to Failaka represents a vessel in a half-egg-shape made out of a series of coils, recalling the ancient form of the **Red Ridged Pottery** found on Failaka. It is salt-glazed to accentuate the linear quality of the coiled ridges by emphasizing the difference in color shading, because salt normally does not collect on the sharper edges of the ware.

The Cycle — the ancient half-sphere form (globular), and the **Draped Female Figurine** were the inspiration for creating this form. It is a huge globe, the lower half of which is ceramic and the upper half acrylic (plexiglas). A set of figurines of graduated sizes are standing in a "C"-curved line in half of the lower portion of the glove, while photo-ceramic images of these figurines are lined in a reverse "C"-line on the other half of this portion. Together the figurines and their reverse images form an "S" line that is a reminder of the **ousborous**, "the ancient symbol of the snake biting its own tail signifying the eternal cycle of life" (Guerin, 1979, p. 159). This form symbolizes the world and its paradoxes: the seen, touched, and unseen; earth, dust, sin, materiality, and the transparent, the spiritual, holiness, heaven. It is imperative, however, for the continuance of the cycle that they remain together, paradoxical though that may be.

As mentioned above, the formula introduced in this study and the suggested application of specific traditional elements in modern works of art were only my choice. Each individual should choose those different elements of his past that he finds will fit into his creative, contemporary art, and which are appropriate for the present needs of his culture.

In conclusion, I would like to quote from W. H. Auden:

Though their particulars are those
that each particular artist knows,
Unique events that once took place
Within a unique time and space,
In the new field they occupy
Becomes, though still particular,
An algebraic formula,
An abstract model of events
Derived from dead experiments
And each life must itself decide
To what and how it be applied.

(W. H. Auden, Gombrich, 1972, p. 146).

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Mentor's Introduction

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Educational policy making as it affects the arts in education has become a topic of sizable importance in our field. Faced with declining position in the educational establishment and with the assumption of responsibility for arts education by private and philanthropic institutions and by local, state and regional arts councils, art educators have turned their attention to educational policy making at the highest levels. Researchers have turned their eyes toward the political arena and to the processes that result in educational priorities. Laurie Baxter is one of these.

Ms. Baxter's research aims at uncovering the concensus, or lack of it, that pervades the goals of art education through the ten provinces of Canada. Laurie joins many of us here at The Ohio State University who are concerned with the impact of policy making on arts education. My responsibility will be to help her shape her contribution to this critical area. I might also add that it is also a privilege to collaborate with her. Like so many Ohio State graduates before her, I believe her outstanding work as a doctoral candidate will make her a valuable asset to the field and I shall applaud her as she steps into the professional world of higher education.

CROSS-PROVINCIAL POLICIES IN CANADIAN ART EDUCATION

Laurie Baxter

The concern of this study is educational policy, more specifically the construction of policy for instruction in the visual arts in the various provinces of Canada. Recent literature has emphasized the role of policy and decision-making in the arts. MacGregor (1985) recognizes that "...educational decision-making policies dominate and control curriculum considerations, rather than the other way around." The intention underlying the discussion is to isolate those certain common objectives which are manifested in the various educational policies governing art education in Canada. It will be suggested that these common elements reveal an existing consensus among Canadian art educators -- a consensus upon which a national policy for education in the visual arts might readily be constructed.

Constitutionally, jurisdiction over education in Canada is assigned exclusively to the ten individual provinces. The Department of Education for each province mandates the production of curriculum materials, selects committee members and develops the basic philosophies of curriculum programming. The provincial governments appoint directors of curriculum who in turn assign members of their staffs to the task of administering one or more subject areas. What occurs with some regularity in these educational bureaucracies is that promotion of the arts is attenuated relative to those areas of study which are viewed as the 'core subjects'. A second result of this constitutional arrangement has been the almost total lack of communication and idea sharing in the arts at a national level.

In preparing for this study three factors are taken to be given: firstly, that with ten educational bureaucracies at work in similar institutional and cultural environments, there will inevitably be a measure of commonality; secondly, that a cross-fertilization induced by a sharing of ideas nationally would serve to enhance the art education policies of each of the provinces; and, thirdly, that the creation of a national policy would offer each of the provincial educational authorities a degree of consensus that will enhance policy and decision-making.

"Canadian art teachers manage to maintain several productive coaxial connections that provide a steady flow of art education ideas and images. These connections run north and south, east and west, and span the Atlantic and Pacific oceans (Gray, 1984)." Ideas, attitudes toward educational practices, and the various language and cultural groups across the nation are among the factors which affect the development of curriculum and will form the character of a national policy for the arts. MacGregor (1984) commented in an article on Canadian art educators that "What emerges when we compare notes, trans-provincially is that given their random origins and piecemeal development, provincial and even local differences do not seem as pronounced in terms of content as they are in terms of teacher availability, the kinds of facilities that exist to house art programs and the amount of support given the arts within the community."

Apparent in policy and decision-making is the amount or kind of exchange of knowledge and communication which exists between the different Departments of Education in the similar business of curriculum planning and implementation in the visual arts. In a study of school policy conducted in the United States on the effectiveness of educational policy. Wirt (1976) discussed the desirability of interrelationships among the states "...Knowledge of these relationships seems a basic requisite to policy making at the national level and to scholarship, either in comparative studies or in case studies. The larger view is necessary if one is to understand either national patterns in this matter or the significance of a single study."

Lastly, there is the problem of departmental staff formulating policy with little or no understanding of the distinctive body of content derived mainly from the history and theory of art education. The allocation of instructional policy in the arts as stated earlier is subject to numerous political circumstances, which have not always resulted in the best person's being appointed to the task. According to Smith (1984) "...policy for art education has been deverted from its course by prevailing federal winds, funding patterns, and philanthropic caprice."

This cross-provincial policy comparison of instructional goals in the visual arts seeks to formulate through a Delphi Survey method a national consensus of policy for the visual arts. The creation of a national model to which the provinces could then attach specific clauses or variations to accommodate local priorities, would serve the course of advocacy for art education, specifically with school boards and educational administrators. This model may also provide a well articulated philosophy for the uniqueness of Canadian art education. Finally it is to be hoped that it will serve as the construct for a continuing improved communication and expanding interrelationships among policy makers and art educators across Canada.

This study seeks to elicit and rank responses to three questions. These are:
1. To what extent does a consensus exist in the policy statements for instruction in the visual arts as mandated by each of the ten provinces in Canada?
2. Among the policy makers from the individual provinces, what order of priority can be formulated from the policy statements? 3. From such a ranked list can a national model for policy be constructed?

The methodology employed for this study is a Delphi method; more specifically, the policy Delphi method. The policy Delphi provides an organized method for correlating views and information pertaining to a specific policy area. The panel of provincial policy makers for the visual arts will pursue the topic through three rounds of questionnaires until a clear indication of the group's opinions and attitudes emerges. When consensus is obtained on an issue, it is dropped from further exploration and reappears only in the summary document. When polarization of views occurs the study monitor can design questions to probe differences. A reduction of the responses will be performed using descriptive statistics based on importance ranking of items by participants. The **Importance Scale Definitions** are:

1 = Very Important: First order priority

2 = Important: Second order priority

3 = Moderately important: Third order priority

4 = Unimportant: Low priority

The study is currently being conducted.

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Mentor's Introduction

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Karen Kakas began her doctoral studies by asking several fundamental questions about the processes of teaching and learning in art. She was curious about the nature of learning that results from studio art experiences and the role teachers play in that learning. Moreover, she was interested in the effect students have on each other. She questioned whether peer interaction promotes or inhibits learning, whether it supports or overrides teacher influences. She wanted to know how different teaching methods affect art learning and whether varied forms of teacher intervention are more or less effective given the demands of particular studio activities. Most art educators are aware that drawing from observation imposes far different demands than the production of drawings culled from the imagination. Yet an extensive review of the literature yields little evidence to suggest whether teaching methods effective in fostering learning in one studio activity may be equally effective in promoting success in another.

These are important research problems in the field of art education because they address the complexity of actual art learning situations. Unfortunately, student-teacher interactions are not readily observed nor is the quality of students' drawings easily measured. Karen puzzled over these limitations and combed the literature for reliable methods to borrow from related investigations. She found numerous studies that examined the characteristics of children's drawings from a developmental perspective. Much to her surprise, this body of work failed to offer suitable means for approaching the questions she had formulated. This was puzzling because the merits of developmental research on children's drawings are evident. Why then was such research of little value in outlining methods she might also employ? Afterall, her study was designed to assess art learning through the measurement of children's progress in drawing.

Lee J. Cronbach gave a presidential address to the American Psychological Association in 1957 on a subject related to this very problem. In his talk, Cronbach identified two contrasting streams of inquiry that have evolved within psychological research throughout the last century. One stream employs experimental methods; the other stream is devoted to the use of correlational methods of the kind chiefly used in developmental research. Cronbach calls our attention to the fact that these two disciplines of scientific psychology not only employ different methods, they also ask distinctive questions of nature. Shulman (1981) aptly explains those differences in a more recent look at disciplined inquiry in education.

> Those researchers who are deemed correlationists are interested in studying nature as it is, in studying the natural correlations occuring in nature. They are committed to understanding the functional relationships between variations in one set of events or characteristics and variations in another. . . . They see nature presenting itself for inspection and the role of the scientist that of identifying which of the variations that nature presents are

> associated with other processes or outcomes.
>
> In contrast, experimentalists are interested, as Cronbach observes, only in the variation they themselves create. The experimental method is one where scientists change conditions in order to observe the consequences of those changes. They are interested in understanding how nature is put together, not through inspecting nature as it is, but through introducing modifications or changes in nature in order to better understand the consequences of those changes for subsequent states. They argue that only through the systematic study of planned modifications can we distinguish casual relationships from mere chance co-occurences. (pp. 9-10)

Art educators who are unaware of these underlying differences in psychological inquiry will have difficulty comprehending the research literature even when it relates to the subject of their own investigations. As Karen Kakas discovered in her early attempts to integrate developmental research findings into an experimental research scheme, all psychological studies of children's drawings are not the same. How and why they differ is not always readily apparent. Thus, I recommend all doctoral students who seek to be informed readers of the art education literature devote a few hours studying the points Cronbach (1957) and Shulman (1981) raise about the different approaches taken in psychological and other disciplined inquiries. The time spent will no doubt be useful in distinguishing apples from oranges in research findings that might otherwise be directly compared. It might also stimulate thoughts about what art education researchers must consider while piecing together evidence to formulate adequate theories of teaching and learning in art.

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THE EFFECTS OF TEACHER INTERVENTION AND PEER INTERACTION ON FIFTH GRADE STUDENTS' STUDIO ART PERFORMANCE

Karen Kakas

Introduction

At a time when proponents of discipline-based art education are decreasing the role of studio performance in the art curriculum, it has become imperative that art educators determine the contribution of studio activities to art learning. Yet they continue to debate the form teacher intervention should take to enhance learning in these experiences. Long looked upon as too individualized and mysterious to permit objective study, art production must be thoroughly examined to determine how (in what ways and to what degree) teacher intervention affects performance and subsequent learning. The major purpose of this study-in-progress is to examine how varying forms of teacher intervention during the art-making process affect 5th grade students' studio art performance as manifested in observation and fantasy drawings.

Traditionally, the teacher has been viewed as the sole stimulus of learning in the classroom. While a number of general education researchers have examined the role of peer interaction in learning, few art educators are exploring this area. A second purpose of this study is to investigate the nature of peer interaction and its effect on studio performance.

Due to the lack of substantive reporting in art education on the art teaching/learning process during studio activities, this study will add to the knowledge base that other art educators can use as they reflect on their own teaching behaviors. Investigation of peer interaction will also contribute to the understanding of art-making processes as they occur in the classroom.

For many years the art education profession maintained a child-centered approach in teaching art to young people. Teachers were to respond to children's needs and not impose images or standards of any sort on them. By the 1960's, a number of art educators were critical of this attitude, believing that such methods contributed little to youngsters' art knowledge. By the 1970's major art education textbooks recommended that teachers provide guidance, especially by using skillful questioning strategies, which were considered the most effective way to nurture studio performance. They cautioned against overdirective teaching, especially in the studio component of the curriculum, claiming that such behavior would hinder children's individual, creative expression. The prevailing view held that concrete teacher feedback or suggestions correlated with imposition of adult standards or expectations on children's studio performance.

However, many of the field's assumptions about what and how to teach art are supported by little systematic study of the art teaching-learning process. A number of studies in the 1960's investigated the effects of teacher feedback on college student art production, and the value of recent studies focusing on elementary age children is limited by inadequate research designs and methods which often yield questionable or inconclusive findings. Research on particular instructional issues has failed to produce the collective evidence that explains the effect of teacher intervention in studio art learning experiences. Such practices contribute to what Packard (1984) contends is a lack of research on effective teaching in art education. Chapman (1982) voices a similar concern:

> The scarcity of research on teachers and the teaching of art may be due, in part, to the active and visible role we give to the child as creator, and the supportive background role we seem to prefer for the art teacher. Our research offers little insight into the character of interactions in the classroom, or what students learn. (p. 107)

Several art educators have recently focused on questioning strategies and teacher/student dialogues in the classroom. Hamblen (1985) has primarily studied the use of questions in critical/historical group discussions for which she has developed a "cognitive-level/content-area model" for question construction. Taunton (1985) has begun to report on her descriptive studies of dialogues between art teachers and preschool children. But this researcher is not aware of art education research which compares the effects of questioning strategies to other teaching methods.

A portion of peer interaction research has studied the nature of spontaneous verbal communication among students that results in peer teaching (Cooper,Marquis, & Ayers-Lopez, 1982). Their work complements others who are concerned with the positive effects of peer interaction on student achievement and productivity (Johnson, 1981). Several art educators have reported on peer interaction (Alexander, 1984; Swann, 1985). Both have focused on very young children as they described the nature of conversations during studio art sessions, but they have not investigated the effects of these interactions on art learning or how peer interaction may be influenced by the form of teacher feedback.

Method

Design

The subjects consisted of fifty-four 5th grade students who were randomly selected from three elementary schools in a midwestern metropolitan school district.

Three levels of teacher intervention and three levels of task order formed between-subject groups; six levels of drawing task comprised a within-subjects variable. Eighteen subjects were randomly assigned to each teacher invention method and were further divided into three small groups, each receiving one of the three task orders. Therefore, the researcher administered the six drawing tasks to nine groups, each containing six subjects.

At a pretest orientation session subjects were introduced to video and audio equipment, completed an art interest questionnaire, and created a drawing which was to include a minimum of three animals. They then attended six 60-minute drawing task sessions, two focusing on observational drawing, two focusing on fantasy drawing, and two that combined observation with fantasy drawing. The drawing sessions, which had a Creatures in Art theme, included the following tasks: (a) The Great Horned Owl, (b) Fantasy Flying Creatures, (c) Outerspace Toys, (d) Outerspace Creatures, (e) Underwater World of Sea Creatures, and (f) The Peaceable Kingdom. All drawings were completed on 12 x 18 inch drawing paper with an assortment of colored markers.

All groups were given the same introduction to a drawing task, but each group received one of three forms of teacher intervention during the art-making phase of the lesson: nonspecific feedback, open-ended questioning feedback, or directive feedback.

In nonspecific feedback groups the researcher emphasized that students were to make their own decisions about their work. They were reminded that the drawings must be their own creations and if advice is given, their drawings would reflect the researcher's ideas. From time to time both nonspecific and concrete praise was given to each subject or to the group. The researcher was not to provide any guidance or suggestions, except to occasionally remind the entire group of lesson objectives. Nonspecific praise statements included, "You're working very hard today," or, "You're doing a good job." Concrete praise statements referred to one of the lesson objectives as the researcher reacted to a particular aspect of a subject's drawing. An example of this form was, "Your owl fills the page very well," or, "I like the color plan on the legs of your creature." Periodically the researcher circulated among the group to provide supportive comments, e.g., "This takes a lot of practice, so don't worry if there is some distortion in your drawing of the owl." Much of the time the researcher sat nearby and recorded field notes about the session.

In the open-ended questioning feedback groups the researcher asked many questions related to objectives discussed at the beginning of the session. This strategy was meant to encourage students to reflect about various aspects of their drawings. Concrete questions, while referring to specific qualities seen or absent in the drawings, allowed for open-ended reflection. The researcher initiated such dialogues as well as responded in this manner when asked for assistance by subjects. Examples of such questions were: "How will you decorate the wings of your creature?" "Is the V-shape on the owl's face as obvious in your drawing as it is on the owl? If not, how could you make it more obvious?" "What type of patterns will you put on the legs of your flying creature?" When asked for an opinion about a particular drawing, the researcher responded with a positive comment about a specific characteristic of the work which related to one of the discussed objectives of the task. The researcher frequently moved among the subjects while they drew and occasionally sat nearby to write notes about the session. Any praise offered by the researcher addressed specific qualities in drawings and related to objectives delineated for the task.

Subjects in the third teacher intervention groups received concrete, directive feedback while performing the drawing tasks. The researcher's view-point was more obvious than in the more subtle questioning strategies of the second method. Such statements included: "Compare your drawing of the overall shape of the owl with the owl as you see it. See how much wider the owl is. You need to fill him out a bit more. Just draw a new line for the edge of the wing and your first line could become part of the pattern part of the wing." "The chest part of the owl's body is still rather empty. You've thought of good ways to put patterns on the head and wings. It's not important to fill up the entire owl, but in the time you have left, show part of the pattern in the chest area. And be sure to look at the owl to compare the patterned sections. How are they different?" When a subject asked for assistance, the researcher offered one or more suggestions for consideration or demonstrated an aspect that was particularly troublesome to the subject. The latter occurred primarily in the observation tasks. The researcher systematically moved throughout the group to respond to questions or provide comments, concrete praise, or suggestions. Questioning strategies were also used, but less frequently than in the open-ended questioning feedback groups.

Post-treatment interviews will be conducted individually with each subject. At this time subjects will complete self-evaluation check lists for each drawing task. Subjects will also point out their most and least favorite drawing tasks and explain their selections. They will rate themselves as artists and describe their attitudes about participating in the study. And finally, the researcher will show finished and unfinished drawings by other children and ask the subject to evaluate and/or offer suggestions to the maker. The researcher will also interview subjects' classroom teachers to gain additional contextual information. Both series of interviews will be audiotaped.

Data analysis

Criterion-referenced evaluation will be used to assess student art products on the basis of performance objectives established for each drawing task. Three art education doctoral students will be trained to score the experimental drawings. The judges will be provided with printed lists of objective statements for each task each criterion accompanied by photographs of two sample drawings, one exemplifying a low rating and the other exhibiting a high rating, which are scored 1 (low) to 5 (high). Inter-rater reliability will be assessed by requiring the judges to rescore a group of randomly selected drawings they had previously appraised. To complement the external evaluation, during a posttest interview with the researcher, each subject will complete self-evaluation check lists containing criterion statements identical to those used by the judges.

Peer interaction will be studied naturalistically through the use of audio and videotapes. This documentation will also inform the researcher if she used each teacher intervention method consistently throughout the groups and whether the instructional motivation presentations at the beginning of each task session were alike for all groups. Analysis of variance methods will be used to analyze the drawing score data, and to determine whether significance differences occurred between subjects' self-evaluation scores and the judges' ratings.

Analysis of peer interaction will occur through review of audio and videotapes which document all interaction in each task session. A typology of those interactions will be developed, i.e., a categorical system of patterns of verbal and nonverbal behaviors will be coded for each group. Subject/researcher interactions will also be coded. Comparison of the patterns of behavior will be made in relation to the three teaching feedback methods. For example, will certain patterns of interaction occur more often during one feedback strategy than another?

The use of Pre-Treatment Student Art Attitude/Information Questionnaire and post-treatment interviews with subjects and with their classroom teachers will provide contextual data about the subjects which will contribute to the analysis of the experimental data results. The descriptive component of the study will enhance the experimental findings by placing the latter within a contextual frame work. Results of the experimental and descriptive data analysis will be provided at a later date.

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TRANSSUBJECTIVITY AND THE IMAGINAL EVENT

Scott Meyer

Basically, my research strives to name an alternative mode for inquiry in art education. To date, art education research often has taken a discursive approach; that is, descriptive, empirical. There is copious knowledge to be gained from this approach, such as cross-cultural studies, comparative studies, surveys and the like. This is all to the good. But the exclusive use of these modes of research has led to an excluded knowledge; namely, the soul of the event of creation. I regard these occurrences of creation as imaginal events. Henry Corbin has defined imaginal as a world between heaven and earth. It gives body to the spiritual and lends earth an esoteric dynamism. As earthly beings our means of access to this world is through a poetic imagination. These events of imagination are occurrences of imaginal dwelling, and, as such, they are events in the great tradition of imaginal dwelling. What we gain access to when we open ourselves to poetic imagery is this access to a phenomenology of imaginal dwelling. This consciousness of the artist as dweller becomes its forum and the products of the experience are seeds for further dwelling. I am led now to the central question under consideration. I have said that poetic images are events of independent being with only Primoridal past. I have suggested too that they are also mutually influential occurrences within the historical fiber of the tradition of a place. How can they remain as autonomous, idiosyncratic manifestations of Being and yet be the poetic building blocks necessary for a place's tradition to grow and hold together along its spatial axis? Bachelard rescues us from paralyzing paradox by introducing the notion of transsubjectivity. He says that one falls into trouble when the poetic event is viewed as material to be transferred in kind. . .

> How with no preparation can this singular short-lived event constituted by the appearance of an unusual poetic image react on the minds and in the hearts despite all the barriers of common sense, all the disciplined schools of thought content in their immobility. The question addresses itself to the phenomenon of transsubjectivity of the image. These subjectivities and transsubjectivities cannot be determined once and for all, for the poetic image is essentially variational and not, as in the case of the concept, constitutive.

Thus, through its flexible nature, the poetic image can be communicated. It always seeks in this communion a common denominator and that never occurs other than in the soul. Then the poetic image joins Man through the union of souls. As Bachelard says,

> The poet does not confer the image of his past upon me and yet his image immediately takes root in me.

This communicability of an unusual image makes it possible for everyone to be the unique origin of the poetic image event by taking him back to the Origin of of language itself. A poetic image is born fresh in everyone. It leads one to the center of one's unique imagining consciousness. In other words, as Bachelard says, the poetic image:

> becomes a new being in our language expressing us by making us what it expresses. It is at once a becoming of expression and a becoming of our being. Here expression creates being. . . I always come then to the same conclusion: The essential newness of the poetic image poses the problem of the speaking being's creativeness. In a study of the imagination a phenomenology of the poetic imagination must concentrate on bringing out this quality of origin in various poetic images.

Let me return to my original premise, transsubjectivity and the imaginal event. I have turned to imaginal dwelling in an effort to gain access to what has been excluded—the soul of the creative event. Through transsubjectivity, Bachelard has allowed these unique events their own being and, at the same time, has allowed them the capacity to communicate and thus to educate. There are two basic ways that this is relevant to art education. One has to do with the imaginal events in relationship to one another. Through transsubjectivity the poetic image is born anew and unique within each participant. As such it is iterative, summoning further creation as a means toward understanding. Therefore, each poetic image educates and orients the partcipant in the Great Tradition of Art Education.

The second has to do with the nature of any legitimate mode of inquiry toward understanding this Great Tradition. I have said that understanding within the tradition of imaginal dwelling is itself a poetic event along its path. Poetic language thus becomes our tool — As now we cease to write **about** events. We write the events themselves:

Transsubjectivity frees the researcher from didactics and offers his readers instead the trust one soul has for another.

Mentor's Introduction

JEAN C. RUSH
The University of Arizona

The nature of discipline-based art education as defined by Dwaine Greer in a recent issue of **Studies in Art Education** (1984) is an expanding set of concepts with many possible applications to teaching. Gloria Hewett and Sally Myers are outstanding graduate students who have explored two different aspects of the discipline-based approach.

Gloria has developed questioning strategies for teachers to use with Harry S. Broudy's aesthetic scanning procedure, a key feature of discipline-based instruction at any grade level. Sally has developed a one-semester discipline-based curriculum for the many university elementary education students who first study visual arts as adults.

The significance of these two students' work is that both enter new territory in terms of applied research. Both are being field tested, Gloria's at the 1985 Getty Institute for Educators on the Visual Arts and Sally's at The University of Arizona in our courses for education students who are preservice elementary classroom teachers.

The articles to follow are a solid contribution to the body of art education knowledge. I am proud to be able to introduce these two new and able scholars to the researchers who constitute the S.R.A.E.

A QUESTIONING STRATEGY FOR AESTHETIC SCANNING

Gloria Hewett

This paper describes the rationale, background, and development of a questioning strategy for aesthetic scanning. The questioning strategy is designed to alleviate problems that will develop during the art criticism component of discipline-based art education. Aesthetic scanning is a pre-criticism process that is used to introduce students to talk about art. Talk about art can be effective when it promotes the aesthetic understanding of works of art and other objects.

Broudy's (1972) aesthetic scanning process is one of the fundamental elements of discipline-based art education. It is a pre-criticism process for introducing students to observe and respond to the sensory, formal, expressive, and technical properties of works of art and other objects.

Greer (1984) adopted aesthetic scanning for us in The Getty Institutes for Educators on the Visual Arts. Aesthetic scanning also forms the basis for The Helping Education Through Arts Resources for Teachers (HEART) program in Decatur, Illinois, public schools (Getty, 1985). As an integral part of discipline-based art education, aesthetic scanning was chosen to combine with a questioning strategy.

Questions will increase students' verbal participation when interacting with art or other objects. The purpose of questioning is the facilitation of student participation in learning; language becomes a path for learning about visual art. The questioning strategy presented in this paper is usable with other approaches to art talk besides aesthetic scanning.

The questioning strategy is a foundation tool for teachers to build on individually. The strategy is flexible; questions and reactions can be arranged and phrased several ways depending on the goals of individual teachers. Questions prepared by the teacher will become core questions; reactions and responses during discussions about art will elicit additional, unplanned questions. The questioning strategy will not stifle new ideas and questions as they arise spontaneously, but it will curb unstructured talk that does not have relevancy.

Aesthetic scanning is limited by the ability of the individual teacher. A teacher with a solid understanding of art will be capable of providing richer experiences for students than a teacher whose art knowledge is limited. Aesthetic scanning, however, functions as a starting point for talk about art or other objects; no matter how extensive or how limited the background of the teacher, aesthetic scanning is always a workable and useful process.

The development of the questioning strategy involved combining information from several sources discovered during a review of the literature. The questioning strategy is set up as a grid with a horizontal and vertical axis (see Figures 1 & 2). The basic framework for conducting a discussion revolves around question types, responses, and reaction types (Human, 1970).

Question types are concerned with the questions the teacher asks students to answer (Hyman, 1979). There are three basic question types, each directed toward eliciting different responses. The question types serve as a way of formulating questions, not as a strict guideline for the sequencing of questions. The strategy follows a general hierarchy of difficulty based on the arrangement of the three categories and on the arrangement of divisions within each of those categories.

Definitions			Aesthetic Scanning Sensory, Formal, Expressive, and Technical Properties
Question Types	Response Clue	Leading	Questions that lead students to agree or disagree.
		Parallel Terms	Questions that ask students to give more information about the same topic.
		Cited Terms	Questions that have a framework for the response.
		Excluded Terms	Questions that tell students what not to include in their responses.
		Wh-words	Questions that clue student to answer in terms of time, reasons, people, and number.
	Information-Process	Yes/No	Questions that ask students to answer either yes or no.
		Selection	Questions that ask students to choose from two or more given alternatives.
		Construction	Questions that ask students to construct their own responses.
	Production	Productive	Questions that ask students to produce thir own information.
		Reproductive	Questions that ask students to reproduce information obtained earlier from the teacher or a book.

Figure 1 Definitions of Question Types

The first division of the question types is called **response clue.** Response clue includes wh-words, parallel terms, cited terms, excluded terms, and leading. The response clue section provides clues within the intial questions for students to use in constructing their answers.

Wh-words such as how, when, who, what, and why clue students to respond in terms of number, people, time, and reasons. Parallel terms indicate to the student that the response is similar to a previous response. Cited term questions offer a framework for response by including a specific descriptor in the question such as: "In terms of shape, can you explain the contrast in this painting?" Excluded terms tell students what not to include in ther responses, for example, "besides color, what else works to unify this painting?" Leading questions lead students to agree or disagree with the question, for example,

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"The red and green contrast sharply, don't they?"

The second division of question types is labeled **information-process activity.** There are three different processes under this heading: yes or no, selection, and construction. The yes or no activity asks for a direct yes or no answer from students. The selection activity offers alternative answers within the question itself for students to choose from. This type of question narrows available choices for the students, for example, "Is the organic shape large, small, or tiny?"

The construction activity requires students to construct their own responses, such as "How would you explain your position on political art?" The process is open because no hints or clues are included in the question; students are required to construct a complete answer on their own.

The third division of question types is called **production.** There are two types of production questions: productive and reproductive. Productive questions ask students to produce their own information without relying on past knowledge. Reproductive questions ask students to reproduce an answer from information acquired earlier.

The question types overlap in several places. The variety of question types allows teachers a chance to discriminate between the abilities of their students. Variety can be used to achieve greater overall participation among students.

Students and teachers are not predictable to the extent that specific responses can be developed for specific questions. The strength of the strategy, therefore, lies in the way the teacher reacts to student responses (see Figure 2).

Definitions		Aesthetic Scanning Sensory, Formal, Expressive, and Technical Properties
Reaction Types	Correct	Reactions that provide positive reinforcement for correct answers.
	Redirect	Reactions that direct the same question to other students after the first has responded appropriately.
	Rephrase	Reactions that reword an unsatisfactory initial question to clarify its meaning.
	Prompt	Reactions that employ clues or hints to help students with weak, incomplete, or incorrect answers.
	Clarification	Reactions used to amplify partially acceptable answers.
	Elaborate	Reactions used to extend yes/no answers and other short answers.

Figure 2 Definitions of Reaction Types

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A reaction can follow a question, a response, or another reaction. A question is used to elicit a response and the reactions are then used to guide, probe, redirect, or clarify the initial response until a strong response has been constructed (Gall, 1970; Hensen, 1981; Hyman, 1970; Laurence, 1975; Sharp, 1981).

The division labeled **correct** constitutes a positive reaction to a correct student response. The reaction labeled **redirect** can be used when an answer is correct and the teacher wants to direct the same question to other students.

The reaction clue labeled **rephrase** has a couple of purposes. The teacher can use this reaction before the initial question has been answered because it was unclear from the start, for example, "The wording of my question is vague. Let me ask the question in another way." A second way to use the rephrase reaction clue is to rephrase a question because the student misunderstood the question and answered incorrectly.

Prompting is the reaction clue used when a student is unsure and needs help starting, when the student has started answering and feels hesitant continuing, and when an answer is wrong or inappropriate. The reaction clue labeled clarification is used to clarify a student's response. The reaction clue labeled **elaboarate** is used when a student answers with a simple, short answer that can be elaborated or extended.

Talk about art needs to be structured at this time because art talk has been spurious in the past and the discipline-based approach demonstrates the necessity of informed talk about art if art is to be viewed as a serious subject of study. The art teacher can plan for the understanding to be gained from art work by structuring the kinds of questions asked about the work of art. The questioning strategy is applicable to both the elementary and secondary level, although the difference in question content will need to be considered in relationship to grade level.

Art can be taught seriously and effectively to students. Questions will develop an ability to critically examine art and other objects to discover expression and meaning. Reactions will develop the initial responses and ideas to create well thought out concepts and relationships. Together, the questioning strategy and aesthetic scanning will increase opportunities for informed aesthetic responses in the classroom.

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DISCIPLINE-BASED ART EDUCATION
FOR PRESERVICE ELEMENTARY TEACHERS

Sally Myers

The content of a preservice elementary teachers' art methods class is an area of concern for teachers and administrators. The lack of standardized, systematic instruction in this area has led to inconsistent art teaching in the elementary schools (Rush, 1984) and the subsequent elimination of art from many general curricula in the public school system. This researcher sought to use a discipline-based approach to develop and test a pilot preservice curriculum for use in a one-semester art methods course for elementary education majors.

Discipline-Based Art Education (DBAE)

Discipline-based art education is a label coined by Greer for an approach to teaching art. This approach contains a sequential, systematic instruction in that art incorporates the "end-in-view" role models of the art discipline: art critic, aesthetician, art historian, and artist. It "should produce educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects" (Greer, 1984, p. 212). Discipline-based art education requires a formal written curriculum.

The Need for Discipline-Based Curriculum

To establish a need for this curriculum some factors must be examined: the purpose for art education as part of the general elementary curriculum, reasons for a discipline-based approach, and content of preservice curriculum.

In Arizona the need for art education in the elementary school was established in 1984, resulting in the addition of a Visual Arts Sequenced Curriculum Guide for classroom teachers. Rush (1984), an author of the guide, writes, "Children without art education . . . grow up to be artistically unskilled adults, rather than to be artists or persons who are knowledgeable about art" (p. 3).

Because in two-thirds of the states art at the elementary level is taught by classroom teachers (Mills and Thomson, 1981), instruction cannot be left to the art specialist. Classroom teachers need clear instruction at the preservice level if they are to succeed at their task of teaching structured lessons with identifiable content (Rush, 1984) "in less than three percent of the instructional time per week" (Eisner, p. 66).

The preservice art methods course has two goals: to show effective methods for teaching art, and to teach concepts from the art discipline. These methods are unlike the students' previous experience since most have encountered only a "Romantic mindset" in which art "became a barely structured 'fun time'" (DiBlasio, 1984, p. 2). On the premise that Fenstermacher and Berliner's (1983) contention is true, that "Staff development is more likely to be successful if the provider models what he or she is urging the recipient to do as a classroom teacher" (p. 71) then the need for a discipline-based art curriculum for preservice elementary teachers is clear.

Related Curriculum Guidelines

In 1968 the National Education Association published "The Essentials of a Quality School Art Program." This statement included general objectives with a rationale for art programs in the schools. The general philosophy set forth is congruent with those adopted for the curriculum discussed here. The step that is missing is the one of preparation, testing and documentation that this curriculum represents. The general guideline approach to preservice art education for elementary teachers prevails. Colbert (1984) suggests that "Visual arts education for elementary . . . educators should include theories of children's artistic and aesthetic development, curriculum planning, and activities for both art making and art responding activities" (p. 31). Even with the guidelines, the question remains of how to cover all the material and still attend to content.

Recently Michael F. Andrews wrote "Designing an Arts Education Course for Elementary Teachers" (1982). He offers this as a primary purpose: "The ability to grasp the world in concrete, sensuous meaning . . . [to] become self-actualized, fulfilled and self-realized" (p. 19). This is characteristic of a creative and experiental approach to art education and, as such, is difficult to interpret as a guide for specific curriculum.

Published Curricula

Written preservice art education programs are few. In 1982 Guy Hubbard published **Art For Elementary Classrooms** specifically "to help prepare future classroom teachers to be responsible for the art education of elementary school children" (p. xiii). The book is devoted to a comprehensive organization for lessons with instructional objectives and, while the instructional objectives are thorough, the connections to art, especially to aesthetics and art criticism, remain understated.

Two current publications that assume no preservice training have a discipline-based philosophy: **Approaches to Art in Education** (Chapman, 1978), and **SWRL Elementary Art Program** (Greer, 1984). Chapman states a framework with three major goals: "personal fulfillment, appreciation of the artistic heritage, and awareness of art in society" (pp. 19-20), then gives approaches for reaching each of these goals.

The SWRL Elementary Art Program is sequenced simple to complex and contains the features of art history, art criticism, studio art, and aesthetics. It systematically presents information that incorporates skills with knowledge and modes of inquiry in each of these four components (Rush, 1984). It was chosen as a model for this preservice art education curriculum though, with minor changes, either SWRL or Chapman could have been used.

A Discipline-Based Course Curriculum

Decisions for curriculum content were based on writings in art education, including Eisner (1979), Greer (1982), Lanier (1984), and Rush (1984). As a discipline-based curriculum the first consideration for content is "to identify art content that will best present the knowledges and skills calculated to enhance our negotiation of objects we see aesthetically" (Lanier, 1984, p. 232). As to sequence, Lanier suggests moving from the familiar to the unfamiliar, Rush and Greer (1984) stress simple to complex and naive to sophisticated.

This curriculum seeks to use those guidelines in all aspects of the discipline: production, art criticism, aesthetics, and art history. Production begins by cutting and pasting one value on another, then moves to line drawing, drawing by adding value, drawing shape with value, and finally adding color. The sequence within the production units builds simple to complex skills with evaluation criteria that becomes less specific as the students acquire an ability to apply the concepts they learn. Aesthetics and art criticism are approached by using the Aesthetic Scanning Model (Broudy, 1977) along with glossaries and vocabulary sheets from **The Aesthetic Eye** (1977) to build a language for the students' responses both to their own work and the exemplars. The students develop an understanding of the art history context by seeing exemplars from specific categories for painting styles and by offering brief explanations of the ideas and concepts of the styles (Day, 1984).

This curriculum was derived from teaching a course with two textbooks: **Art Fundamentals** (Ockvirk, Bone, Stinson & Wigg, 1981) and **The Arts We See** (Lanier, 1983).

Components of a Class

Class time is divided into several components. In addition to the painting style exemplars mentioned above there are lectures and discussions of art education and art concepts, production time to apply art concepts, evaluation of students' projects, and daily drawing lessons.

Lecture

The content of the thirty to forty-five minute lecture and discussion includes methods for writing and teaching a discipline-based lesson and aesthetic scanning. The students scan originals and reproductions by mature artists as well as their own completed projects and this practice helps them to connect the ideas of aesthetics, criticism and studio art. As the students make the connection between their progress in classroom art production and the components of a discipline-based program, they begin to see the results of systematic instruction.

Student Project Evaluation

After each studio project is completed, it is evaluated in class using the following procedure: display the students' work; then relate it to the specific slides, introductory lecture, criteria, and lesson concept; choose one or two pieces for the class to scan. Through participation in the evaluation process the students begin to understand criterion-referenced evaluation as a part of their high success rate in their own production. All the students' products can be reworked as a result of this discussion before they are graded.

Daily Drawing Lessons

A fifteen-minute daily drawing lesson is included in each class meeting. This is a result of seeing the childlike drawings these students usually produce since they have had little instruction or practice (Rush, 1984). According to Rush the students could improve their drawing ability if they were to "undergo the same kind of systematic, sequenced learning experiences as those found in discipline-based art programs for children" (p. 9) accompanied by daily practice.

Day (1983) agreed that drawing skills are "of considerable use to teachers" (p. 42) and since the students could not acquire the basic drawing skills they needed during the two-week drawing unit presented as part of the curriculum, a short daily drawing lesson that would underscore the DBAE principles of teaching art was included during each class meeting. Two books were used to construct these lessons: **Drawing on the Right Side of the Brain** by Betty Edwards and **The Natural Way to Draw** by Kimon Nicolaides.

Course Evaluation

This discipline-based curriculum was tested with a convenience sample of Art 430 (Visual Art for Elementary Teachers) classes in the art department of the University of Arizona in the 1983-84 school year, with a total of 80 students. To provide initial evaluation data for the validation and/or revision of the curriculum, several measures were devised and used to assess the classes.

An informal pretest and posttest was made as an overall measure of the studio art skills portion of the course. The pretest was a preinstruction drawing completed during the first day of class and the posttest was the students' final class project. As might be expected from the research findings in this area, the initial drawings were almost all childlike. After the instructional sequence, the final results confirmed Rush's (1984) contention and reflected an achievement level that in many instances was the equivalent of beginning college level art students. The dramamtic differences in these two products show a new level of understanding for applying art concepts.

As a measure of the students' increasing written and verbal skills for describing art, a written aesthetic scanning test was conducted in a similar way to the art skills. The students were asked to write a paper on a selected art reproduction the first day of class. Two more written descriptions of art work were required during the semester. These sample writings were submitted to informal analysis for overall presentation of the expressive character of the writing and a word count of descriptors that indicated an understanding of the metaphoric meaning of the work. In the final descriptions the difference in vocabulary and organized perceptions are clearly more descriptive of the works.

Further Study

While the evaluation data are limited in both scope and depth some inference can be drawn for further use and refinement of the resulting curriculum. The results of the pilot implementation suggest that this curriculum should be tested as the guide for different instructors with different groups of Art 430 students. Testing in this manner would allow for intergroup comparisons to control for teacher effects as well as providing further commonsense validation for the general approach in the curriculum. Evaluations should be made more formal and resulting data subjected to statistical analyses.

Summary

As further tests are expected to empirically show that discipline-based art education curriculum is an effective tool for improving preservice teachers' ability to recognize and implement art lessons with identifiable content, this approach to preservice curriculum has already shown some important outcomes for both the teacher and the learner.

Teacher outcomes result in greater accountability in the art program and include using four specific role models as approaches to art projects, applying criterion-referenced evaluations, and using sequential curriculum with progressive art skill levels that will help establish new norms. With this systematic sequencing, teachers in the upper grades could pace their programs to take advantage of the more advanced art training that they can expect students to have.

The learners in the discipline-based elementary art programs should be building a basis of stored images for a life of sophisticated art appreciation using all four role models of the discipline. More than making fun projects, their training will include learning about artistic perception and acquiring a vocabulary to enhance their appreciation with the background knowledge required to make artistic judgments. Aesthetic images they acquire through systematic instruction with exemplars can be used as a resource, as Broudy (1984) says, to extend, clarify and order feelings. Finally, without losing their idea of personal expression and choice in appreciating and producing art, they can have a high level of achievement in art through their knowledge of the discipline.

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Mentor's Introduction

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"We live by messages," Eiseley (1969) claimed, "—all true scientists, all lovers of the arts" (p. 146). The message metaphor holds the ideas of meaning and relationship, a confluence of paramount importance for all people, but especially so for students and teachers, and, perhaps particularly, for those learning and teaching art. As Burton (1978) explained: "The more the art student and the art educator interact, the more each will come to understand the point-of-view of the other. Eventually, they realize they not only share a meaning, but that they are a meaning in each others' lives" (p. 44).

Priscilla Fenton and Steve McGuire share meanings with their mentor and simultaneously share meanings with their own students in The University of Iowa Summer High School Art Workshop, and in communities throughout Iowa in the Artists in the Schools program. The message relationship is a reciprocal one. Long before I became a graduate student I was an avid reader of Loren Eiseley and I introduce my students to his writings. However, even though I was an early participant in Ray Johnson's New York Correspondence School, Priscilla's affinity for the stamp art of Donald Evans called his work to my attention in a special way. Her account of the postcard from Paris demonstrates the multidirectional travel of such messages among artists, students, and teachers.

Steve's narrative art provided a grounding for his written stories in graduate seminars: accounts of his bike trips, recollections of his explorations in play, messages to friends while on his journeys -- all are sources for the stories he tells in his art, and the stories of his art reveal the story of his life. John Fowles wrote that what attracted him to all narrative art is its "motion from a seen present to a hidden future" (1979, n.p.). Steve's stories moved him into a year of Iowa traveling to elementary schools and secondary classes, to isolated farming communities and densely populated areas, telling the stories of his art and inviting the students to reciprocate by telling him the stories of their art.

Winquist's message to us is that "We tell a story in order to find a story" (1978, p. 114). Here are the stories Priscilla and Steve have found.

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DEALiNG WITH DISTANCE/ATTEMPTS AT NEARNESS

Priscilla Fenton

The grimy unairconditioned tunnels within the University of Pennsylvania library held the precious archives which lured Loren Eiseley with their tales of the exotic expeditions of archaeologists who preceded him. Accounts by Herbert Winlock which describe his adventures in Egypt during the twenties impressed Eiseley, as a graduate student. Winlock was excavating the tomb of Meket-Re at Thebes. This site had suffered from many plunderings and desecrations, so Winlock took on the risk of ridicule for exploring a known-to-be-empty burial ground. He refused to accept his colleagues' conclusions of emptiness and surface indications of valuelessness. Eventually, an expedition crew member noticed voluntary movement of sand: perhaps an opening? In the apparently seamless rock floor, a narrow slit allowed the sand to be pulled into a secret chamber. Matches were lit. (Unwisely since toxic ancient air might poison the curious — or was that the legend Meket-Re planted to keep his special place safe from superstitious thieves?) Soon Winlock, being the scientist, shot a flashlight beam through the sliver of the crack to reveal this vision.

> I was gazing down into the midst of a myriad of brilliantly painted little men going this way and that. A tall slender girl gazed across at me, perfectly composed, a gang of little men with sticks in their upraised hands drove spotted oxen, rowers tugged at their oars on a fleet of boats . . . And all this coming and going was in uncanny silence, as though the distance back over forty centures I looked across was too great for an echo to reach my ears. (Eiseley, 1975, p. 98)

As Eiseley read Winlock's description of these funerary accoutrements, his memories of childhood attempts to commemorate the events of death surfaced.

> . . .I had found a little bottle of liquid gilt my mother used on picture frames. I made some crosses, carefully whittled out of wood, and gilded them till they were gold. Then I placed them over an occasional dead bird I buried. Or, if I read of a tragic, heroic death like those of the war aces, I would put the clipping — I could read by then — into a little box and bury it with a gold cross to mark the spot. One day a mower in the empty lot behind our backyard found the little cemetery and carried away all of my carefully carved crosses. I cried but never told anyone. How could I? I had sought in my own small way to preserve the memory of what always in the end perishes: life and good deeds. (Eiseley, 1975, p. 27)

Although the measurable distance between Eiseley's golden memorials and Meket-Re's miniature celebration of the journey into the next life resists comparison, they share a magical comfort. Eiseley recognized the similarities between their endeavors. Betweeness emerged and destroyed the surface illusion of distance and difference. Philadelphia in the thirties and far away ancient Egypt melted together to allow a meeting between persons who were not contemporaries. And yet from Eiseley's fullness, fueled with a willingness to understand brought Winlock and Meket-Re into that musty humid alley between columns of book shelves.

> Herbert Winlock convinced me by the power of his own imagination that something did linger in the little carvings, that men had believed in the miniatures they hoarded against the moment of their deaths. Indeed in the instant of discovery Winlock had seen them alive. (Eiseley, 1975, p. 98)

I felt myself nodding my head with affirmation as I read and reread Eiseley's profession of faith. In those moments before the impact of the present, when it reasserts itself and insists on the distance which millenia insert, we hold ourselves suspended, sincerely waiting for a face-to-face encounter. Perhaps a greeting and an acknowledgement of each other's location. And then we drop — weighted by the heaviness of meeting and the acceleration of returnining to the present overwhelms us.

Relief from anxieties initiated by geographic distance can be achieved through faceless ways of encounter. Ray Johnson and the New York Correspondence School know how to deal with distance.

> The only way to understand something of my school is to participate in it for some time. It is secret, private and without any rule. (in Poinsat, 1971, p. 143).

Mail something to Ray and the School's importance is revealed. Mailers and receivers make the school meaningful.

Ken Friedman considered participation with the postal system the adventures which happen to him in the mails. In his correspondence with Ben Vautier he offers a way to dispel isolation and change the established meanings of distance.

> . . .Ben Vautier and I exchanged personalities once by mail, he was in Tokyo and Nice at the same time as being in Paris and I was there because he was here in San Diego. Only via the wonderful contrivance of the mails can we be everywhere at once. (in Poinsat, 1971, p. 102)

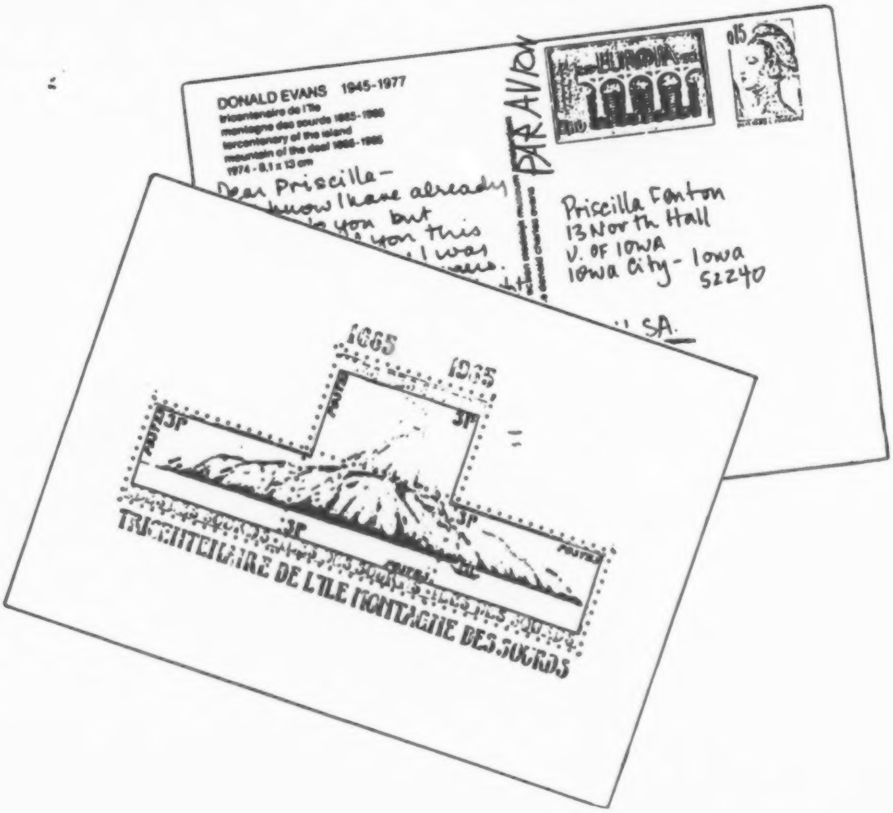
During the high school art workshop at The University of Iowa last summer, I conducted the sessions which focused on historical as well as current aspects of art. During our explorations in the art library I introduced the students to Donald Evans and his work. Willy Eisenhart (1980) wrote in his biographical preface about the importance of postage stamps.

> Donald Evans was an artist and he painted postage stamps, thousands of them. He made these miniature watercolors as

> a child in his parent's house and as an adult traveling the world. On little paper rectangles he painted precise transcriptions of his life. He commemorated everything that was special to him, disguised in a code of stamps from his own imaginary countries — each detailed with its own history, geography, climate, currency and customs — all of it representative of the real world but, like real stamps, apart from it in calm tranquility. (p. 10)

Considerations of distance and endorsement of correspondence: stamps and cancellation marks made things move through the world. Donald Evans was only one of the persons whom we met last summer.

In early March, summer seemed very far away until a postcard arrived and June's warmth recommenced. In my morning office mail I found something with foreign stamps on it. A postcard which held an image of Donald Evan's **Mountain of the Deaf** stamp block. One of the workshop students happened upon this card at the Centre du Pompidou in Paris. Suddenly, as I held her card in my hands, she stood before me speaking very quickly with excitement about Paris, the art she had seen and next summer. I was catapulted to Paris and watched her discover the postcard, scrambling to get stamps and to find my address. Donald Evans reintroduced us. Distance was employed to bring about reconnection while correspondence emerged.


DONALD EVANS 1945-1977
tricentenaire de l'île
montagne des sourds 1665-1965
tercentenary of the island
mountain of the deaf 1665-1965
1974 - 8,1 x 13 cm
Dear Priscille-
know I have already
you but
you this
I was
PAR AVION
EUROPA
Priscilla Fenton
13 North Hall
U. OF IOWA
Iowa City - Iowa
52240
SA.
1665
1965
3F
TRICENTENAIRE DE L'ILE MONTAGNE DES SOURDS

Since I commute to school my awareness of geographic distance has become quite concrete. The traffic and asphalt of the east-west axis of Interstate 80 between Des Moines and Iowa City insists that I pay attention to where I am. My need for a book which was left behind; my longing for a phone conversation with a friend in New York; my desire to watch my niece understand her second birthday in Ohio will not allow me to deny the geographic distance. With Eiseley's vivid recollection, Johnson's participatory understanding and Friedman's unabashed everywhereness, I conjure up courage to celebrate the distance as I collaborate with other persons in the world. We make the distance our vehicle as we pull each other closer. We insure our omnipresence with these things which pass through the past. This arrangement brings a solitude we know because the distance beween us gives us a chance to think about how it feels when we are with each other.

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NARRATIVE INTERPRETATION:
PERSONAL AND COLLECTIVE STORYTELLING

Steve McGuire

As a visiting artist I gather with students at the end of a workshop to talk about the art each person has made that day. Most often, students talk about their pieces by telling the story of an experience or experiences which originated their art works. During the workshop they identify experiences, places and objects that, for one reason or another, stand out and take up meaningful positions in their lives. They dwell within these experiences and make these, so to speak, true to life. In recent workshops they have done this through the medium of sculpture. But to their sculpture, I have noticed, they give a story. That is, when they talk about their sculpture they give narrative form to the experiences which originated their art works.

There is a unique dialectic between the students' sculpture and the stories they tell about the experiences which originated them. This dialectic can be viewed as one between self and world. Through their narrative students focus on their self in relation to others, supplying the view of the world by which their self identity can emerge. As one student said about his sculpture of a bridge he and his friends used as a diving plank, "If you know anything about me and if you have ever been to this bridge then you know why I made it." Schleiermacher wrote, "Everyone carries a tiny bit of everyone else within himself so that divination is stimulated by comparison with oneself." (Schleiermacher, 7p 146f) Stanley Hauerwas suggested that, from our "culture" and our particular "biographical situation", "we inherit the stories we use to organize our life plan." (Hauerwas, p. 75) Through reflecting upon how we stand in relation to others those questions which lead to self-understanding can be annunciated. Gadamer believed that, "the ultimate ground of all understanding must always be a divinatory act of corresponding genius, the possibility of which depends on a pre-existing possibility between all individualities." (Gadamer, p. 166) The students' narratives of the experiences which originated their art works, represent what Ricoeur suggested is a moment of "refiguration": when the students reconstruct the ordering of their experiences in a world which is manifested in their art works and infer, in the process, possibilities for their lives from it. (Ricoeur, p. 76)

Wendy had made a sculpture of a "night on stage", complete with tiered seats, spotlights ("they're so hot") and audience, including her parents. Pointing to herself in her sculpture, she said,"I'm the one on stage." She added: "It's not always a pleasant experience, but it's always a learning experience for me. I'm a performer at heart. I would like to major in theatre arts in college. Shows that I have done before have been both good and bad, but nevertheless I enjoy the stage. I'll never forget fifth grade. That was when I really got my start in theatre. I started in a community theatre production of **Hansel and Gretel.** I was hooked. Three months later I auditioned for a semi-professional production of **The Music Man.** I have many different memories of that show. Some good. Some bad. Since then I have appeared in shows like **Mame, Come Back Little**

Sheba, another production of **The Music Man**, and several others. The thing that makes all of these shows great is the 'high' you feel when you're on stage. Nothing, no drug, not anything, can compare to the feeling of portraying someone else. Someone who may not have all of the same feelings and experiences that you have. Yet all of these characters are also extensions of me. Like my art is an extension of me." Winquist noted: "Telling stories conjoins the actuality of the past with added possibilities for experience to carry us into a future." (Winquist, p. 5)

If we recognize ourselves in our artwork it is because we recognize a story of our life eminating from it. It seems visual art works can be thought of as possessing stories that demand to be told. When we recover these stories "a story that stands for a person" emerges. (Ibid, p. 75) The story we tell by way of the act of giving narrative form to experience - ordering the actions of our experiences according to their internal connections, what we or someone else did or did not do, their impact and motives - is a "universalizing making." (Ibid, p. 79) Because our narratives are a "universalizing making" other persons can enter into them. But also, students do, by giving narrative form to the experiences which originated their artworks, place themselves in the position of listeners to the story their art work comprises.

In configuring the experiences which originated their artworks, the students meet face to face with those experiences as they were grasped together in their art making. There is obviously a retelling involved in making art.

Through making visual art works we dwell within the world we are a part of. Many contemporary theologians and philsophers, notably Martin Heidegger, point to this "in-dwelling". About art works Heidegger wrote, "To be a work means to set up a world. . . Wherever those decisions of our history that relate to our very being are made, are taken up and abandoned by us, go unrecognized and are rediscovered by new inquiry, there a world worlds. . . The work as a work sets up a world. (Heidegger, p. 44) And, as Heidegger went on to note, this can only happen through dwelling in the world. "For only if we are capable of dwelling, only then can we build." (Ibid, p. 160) This in-dwelling when making art is key to the relationship between art work and narrative. In-dwelling suggests that there are potential stories that need to be brought to language. The "building" Heidegger spoke of necessitates, in regards to the students' art works, their spoken narratives of the originating experiences of them.

As an educator I must try to provide for the happening of such "building", "refigurational moments." As Martin Buber expressed, giving students their possibilities in a world is the role of the educator. (Buber, p. 89-91) As an educator I have a responsibility to tell a story of my own and to be as Madeline Grumet suggests, "The reader as well as the writer of it": (Grumet, p. 8) The story of my educating students and my being educated by them. In order for me to be able to handover to students their possibilities in the world, I must give my experiences in narrative form.

Can an educator's story of his or her educating and being educated be an approach for understanding what a student needs to grow? And further, can such an approach - narrative interpretation - be considered a way of researching? These questions appeared to me in my teaching experiences. Obviously, they are intertwined. The goal of research is understanding. I believe the answer to both is overwhelmingly affirmative. But simply being a way of researching is not grounds enough for using narrative interpretation. Our sense of what it is to be human must necessarily be accounted for in research approaches, both in what we seek to understand and how we go about understanding it.

In the story I tell of the workshop, of students making sense of their lives through their narratives of the experiences that originated their art, I stand as a historian. So when I use the term "narrative interpretation", I am speaking specifically of fictively narrating history.

In fictively narrated history, historical account and imagination combine to proclaim an essence of how persons make sense of their lives. History is selective and must accordingly have a sense of vision that originates with the fullness of experiences of persons in the world - the individual.[1]

That narrative reveals a truth of active individuals in a world is why history is bound to narrative. History cannot maintain its distinctive role in the human sciences without being bound to narrative understanding. (Ricoeur, p. 95) For without its bond to narrative understanding history would lose its power to reveal a truth.

To meet the characteristics of historical knowledge, it was granted that historical explanations were different than those of the natural sciences. This came about because interpretation was found to be a necessary moment of historical knowing and, in this way, had to be accounted for in the method. (Ibid, p. 113) While explanation gave the causual connections between events, the values and meanings of events required interpretation. (Ibid, p. 115) A narrative thesis of history arose out of the potential for intelligibility narrative offered. The narrativist thesis of history recognizes that historical explanation necessarily includes interpretation and judgment. (Ibid, p. 116) Any explanation I give which approaches the uniqueness of the relationship between one student's story and their art work or, say, the differences between one student and another in their narrative, involves my judgment. Simply, to give a sufficient explanation of the relationship between the students' narratives, art work, and other impactful events of the workshop, I must fill in the details. This, necessarily, involves my interpretation of what happened and, too, my judgment.

Explanation in history is a reconstruction: in my narrative of the workshop, the reconstruction of the events and, in this, the students' actions. In order to explain the relationship between the art work students made and their narratives I am required to reconstruct the situation a student was caught up with and acted within. To reconstruct the situation is to give the reasons why that student acted the way he or she did; to give a "rational explanation." (Ibid, p. 128) In turn, the rational explanation I give originates within the student and his or her reasons for doing what they did. In this way, when fictively narrating a workshop, my concern is not simply the motivations for actions, but rather if I am to construct the reality

[1] How this is so in theory is the discussions of Paul Ricoeur in his books **Time And Narrative Volumes I & II** and **The Reality of the Historical Past**, and Hayden White in, notably, **The Tropics of Discourse** and **Metahistory**.

of what happens I must also concern myself with the outcome of actions. I must look to the whole sphere of an action for its reasons for happening. To tell the story of a workshop is to understand the relation between actions, thoughts, and then the direction toward which they are heading. The element of "directedness" within the "followability" of my story emphasizes that its outcome must be proper to what has gone before it. Both story and history comprise putting together human thought and human action in such a way that the future they set in motion reveals itself. The reader or listener of my story is a critical element. For my story to explain itself, further questions must be asked of it. For further questions to be asked, my story must be intelligible. (Ibid, p. 155) Explanation of the relationship between students' art work and their narratives is implicit in my narrative of them by way of my narrative's intelligibility.

Yet while this is so, fictively narrating history is not simply a story. Ricoeur noted that even while history is a configurational activity, history uniquely requires that the historian judge explanations. Even while telling a story of the workshop is to both explain and understand the events, my narrative, because it, so to speak, justifies, makes explanation in my story an object. (Ibid, p. 156) It becomes apparent when I tell my story to an audience of art educators that I am not simply a narrator. I know that things can be explained in other ways. In "retrospection" many constructs are possible.

In trying to identify the relationships between the events of the workshop, I "question back" and, in so doing, reconstruct the reality of what happened. The relationship between art work and narrative will, as the story unfolds, be explained. "Ideally, a story would be self-explanatory." (Ibid, p. 151) But it is only my attention to singular events that allows me to reconstruct. For only through organizing my narrative according to the internal connections of events can my story be intelligible and, in turn, reveal a truth.

To educate ourselves with our students' needs, our understanding of those needs must originate in the fullness of our experiences as educators. Being a source for our teaching necessitates not only bringing about a continuity of our teaching experiences, it also means we must reflect upon the continuity we see in them. We must, as teachers, incorporate our lives into a story. As Madeline Grumet suggested: "for the educator, the telling of individual stories requires that a collective story be told as well." (Grumet, p. 13)

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Mentor's Introduction

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The doctoral research of Mercedes Thompson is based upon her concerns as a member of the faculty in art education at North Carolina Central University.

As a doctoral student, she became especially interested in the ideas of Edmund Feldman, as they might be applied to the conventional college level art history survey course. In approaching the problem of appropriate design for research, it was normal to consider an experimental approach using an experimental and a control group. There were several objections to such a design: 1) the course (at North Carolina Central University), offered by the faculty in art history, was well established, conventionally based upon Jansen's popular text; 2) a valid control group seemed impossible in view of certain factors of instructional staffing; 3) the situation was one of exploring the implications for curriculum design, rather than one of testing a model that could be assessed in advance as a valid adaptation of Feldman's ideas; 4) Professor Thompson was not a professional specialist in art history.

In view of the situational difficulties, attention turned to the problems of adequately analyzing and characterizing both the conventional art history survey course and the inferred nature of a similar course designed according to the ideas of Feldman.

The researcher was also much concerned with the questions of suitability of either kind of art history course to the students at NCCU. (They are mostly minority students who have limited backgrounds in art history, and possibly have different attitudes toward the history of art as presented by Jansen.) This concern stimulated attention to the course construed as an experience of the students, as distinguished from the course understood as the execution of a curriculum design (the course as planned instruction.)

To describe the course in both ways, a set of common categories were taken from the literature of curriculum planning, viz. purpose, goals and objectives, content and method. To gather and interpret data, and a variety of other concepts and procedures were used.

The study can be understood as a contribution to the methodology of description of coursework at the college level, with reference to the student population and to the particular area of content, i.e., an introduction to the history and appreciation of art.

A DESCRIPTION OF TWO APPROACHES TO INSTRUCTION IN A SURVEY COURSE IN ART HISTORY

Mercedes Thompson

This study developed from an interest in the possibilities of applying Feldman's ideas in his two books (**Becoming Human Through Art: Aesthetic Experience in the School** and **Varieties of Visual Expressions: Art as Image and Idea**) to the introductory survey course in art history at North Carolina Central University, which used Janson's **A Basic History of Art** as a text. Through cooperation of the art history instructor, it became possible to modify the course midway in the academic term and to introduce Feldman's ideas. This cooperation enabled the investigator to accomplish three things: to confer with the instructor about the existing course; to share modestly in the planning of the "Feldman" phase; and to act as a participant observer in the class meetings. The problem for the study then became one of description. Four main questions were established: (1) What were the major administrative and "structural aspects" of the course?; (2) Who were the students and what was their "readiness" for a college course in art history?; (3) What was the nature of the course as "planned instruction" before and after the course was modified to include the Feldman type art criticism?; (4) What was the course as a "learning experience" for the students?

Procedure

I wanted to use Sevigny's approach "triangulated Inquiry" and "Participant Observation," as a resource. Sevigny's (1977) study, titled "Triangulated Inquiry: An Alternative Methodology for Study of Classroom Life," focused on what he referred to as "the interacting multiplicity of variables," of a single social classroom unit. Participant observation in this investigator's study represented two of four stances employed by Sevigny: "the participant-as-observer," and the participant as "complete observer." The first question concerning administrative and structural factors was approached through researching the University's facilities (bulletins and computer files), by holding conferences with key persons (the academic administrators, instructor, and Director of Research and Development), and by holding one academic semester of trial research followed by one semester of actual research, in order to collect various data needed under the following five categories in the description of the students' readiness to study art history at entry: demographic (birth-place, grade schools attended, ethnicity, religious preference, etc.); academic and scholastic aptitude (SAT scores and High School Rank); experience with art before entering the University (grade schools, high schools, and other institutes of higher learning); knowledge and attitude about art (the Eisner Art Inventories); and ability to understand and talk about art objects, before and after the course was modified (the investigator-built essay test). These data were collected and synthesized using charts and written descriptive groupings for analyses. The second question that of describing the students, was more complex. The admissions data, secured, charted, and analyzed into groupings, were classified by rank with references to students' "readiness" at entry. McFee's perception-delineation theory provided the construct for characterizing each student with reference to four categories: "Most Ready" — high academic - greater preparation; "Ready" — high academic - lesser preparation; "Moderately Ready" — low academic - greater preparation; and "Least Ready" — low academic - lower preparation; and for understanding responses and reactions regarding the course before and after it was modified. Then, using a simple random process, four of the thirty-four students in the actual study were selected as subjects and four as alternates. Two of the subjects were Art Education majors, one was majoring in Accounting, and the other in Criminal Justice. One alternate was majoring in Art Education, one in Visual Communications (an area in the Visual Art Program at the University), one in Accounting, and one in Business Administration. Eisner's Art Information and Art Attitude Inventories were used to assess the class membership's understanding and attitude about the field of art when they entered the course. An investigator-built essay test was used to assess the subjects' understanding, responses, and reactions toward art criticism. Descriptive statistical techniques were employed to organize, analyze, and chart the data secured from Eisner's "art inventories," i.e.: frequency distributions, grouping of data, frequency polygons, comparisons of differences between means, and correlations by the Pearson Whole Method and by direction of increase and decrease in mean scores by grade level. The essay test, administered the first time at the beginning of the academic term, was scored by four judges based on Tuckman's use of definitions by Bloom et al's four steps in a thinking process, i.e.: application, analysis, synthesis, and evaluation. These scores were averaged and expressed as percentages for analyzing the similarities and differences in the subjects' perceptions and reactions regarding art criticism. The multiple collection of data from all categories was summarized in profile form for analyses. Protocols were also included from both Eisner's inventories and the investigator-built test to support other data. The third question, the description of the course as planned instruction was based upon the collection of data secured from conferences with the instructor and the chairperson of the Department of Art with reference to administrative facts, goals, objectives, content, and teaching methodology. Both cognitive and affective understandings, and competence for whatever purposes were represented. Bloom et al's (1956, 1964) taxonomies were used as models for classifying learning. Detmer's (1980) and Feldman's (1967, 1970) studies were used as models for identifying course content. Anecdotal notes, tape recordings, checklists (systematic encoding), worksheets, and participant observation were used in securing these data, which were defined, grouped, and charted for analyses in understanding how closely the subjects' perceptions and reactions agreed with the investigator's with reference to the various aspects of the two approaches to instruction in the course. The fourth question regarding the description of the course as experienced by students was based upon the collection of information about the students when they entered the course and their personal "testimonies" pertaining to how they perceived and felt about the four "aspects" of the course before and after it was modified. A special session, held during a free period after class, enabled the investigator to focus directly on the subjects and their alternates. Participant observation; exam scores and sample items; a questionnaire administered at the end of the academic term and again in retrospect one academic term after the course ended; interviews with the instructor and the students; spontaneous conversations; and the scores from a second administration of the investigator-built essay test provided the information needed in interpreting the similarities and differences in the subject's perceptions and feelings regarding the various aspects of the two approaches to instruction in the course, and established a procedure for checking the continuity between the various perceptions and reactions. Flander's model of classroom interaction provided the four dimensions needed in narrowing the factors that were observed and provided a standard for interpreting what was observed. Tuckman's standards for criterion-referenced tests and the University grading system provided the guidelines for interpreting exam scores. McFee's theoretical model pertaining to "readiness" provided the categories throughout the study for interpreting all of the factors pertaining to the students' readiness to respond to the course requirements: classroom atmosphere, visual media, information handling, and feedback. Renick's writings on "Art Criticism" were used as instructions on how to criticize works of art. Tape recordings, anecdotal records, and systematic encodings were used to collect the various emic data. A t test was used to analyze the scores from the first administration of the questionnaire. Chi square was used to interpret the second set of scores from the questionnaire. Charts, protocols, and profiles were used in charting and organizing the data for analyses.

Summary of Findings and Implications

Very briefly, the overall findings revealed the following information: First, the course is a "selective survey of major works of art as illustrations of the influence of environment, social and religious organizations, and historic events," and was limited exclusively to "a study of Western civilizations" before it was modified midway in the academic term with Feldman's art criticism component and his contextual ideas about teaching art history. It is one of six that can be identified as having General Education Program status. It is taught each semester, due to the great demand from the students. Second, the students - from across the disciplines - differed with reference to demographic status, scholastic aptitude, academic ability, prior knowledge and attitudes about the field of art and art criticism, and previous formal instruction and experience in art. Thus, their readiness to study college art history can be characterized as varied in degree and type. Each of the students in the class membership fell in one of the four categories indicated earlier: "Most Ready," "Ready," "Moderately Ready," and "Least Ready." When compared with a norm - Elliot Eisner's 1966 study of college groups - the North Carolina Central group responded less well by grade level on the Art Information Inventory, which measured low level cognitive abilities, than did Eisner's group, but responded more positively than did Eisner's group on the Art Attitude component. The Eisner college group's socioeconomic status was higher than the North Carolina Central group's. Third, it was disclosed that both the "conventional" and the "modified" approaches to the course included historical, philosophical, structural, and critical content, although the goals (purposes), objectives, content, and teaching methodology are explicitly and implicitly different. The "conventional" approach was more limited in scope and breadth than the "modified" Feldman type approach. The "modified" approach included instructions, systematically emphasized, in how to study and criticize works of art - something the conventional approach did not do. Fourth, when taught as an entity in itself or as a combined effort, the course provided some interesting positive success and the students were well aware of the differences in the four structural aspects of the two approaches to instruction in the course. Although all of the subjects stated that they enjoyed the experience in the course regardless of the approach employed, the two art majors believed that the history and the art criticism components should be combined throughout a survey course. One of the non-art majors believed that the idea should be left strictly to the instructor who indeed, to a great extent, is held accountable for the students' success or failure in the course. The other non-art majors believed that the two components should be combined only if the students taking the course have developed competence in handling the visual elements and principles in art. The alternates agreed with the art majors - that the two components should be combined so that students can better understand the works of art. All but one of the students seemed to perceive the course as a means to an end and for some distant purpose, not as an immediate aesthetic experience to be enjoyed for itself - reminiscent of Dewey's ideas about "experience." The instructor persisted that the two components should remain separate, since the purposes of the two are different.

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Mentor's Introduction

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During the past year June Eyestone has been considering the concept of art as language. She approaches the topic through an analysis and comparison of the language and drawing processes. June, as a studio artist in drawing and calligraphy, coupled her interest in art education in early childhood, to lead her to consider the kinds of language available to children. Early in her career she encountered both emergent mark making (Kellogg) and emergent language (Hoffman). This provided the stimulus to concentrate on comparing the thinking processes used when the child develops oral language to those processes used during drawing. This comparison was considered from the sociopsycholinguistic perspective within a social context. The semiotic learning that takes place, in either event, occurs when the signs expressed become meaningful to the individual. Her approach involves the Peirce's independent categories of this process and Halliday's seven language functions for communicative competence. June also provides an interpretive analysis of her own drawing process as it relates to these considerations. This paper represents the beginning of her interest in the area of art as a language. June Eyestone is a doctoral student in art education at the University of Missouri-Columbia.

ON DEFINING ART AS A LANGUAGE: A COMPARISON OF LANGUAGING AND DRAWING PROCESSES

June Eyestone

I have chosen to write this paper as a means for enhancing my belief that art is a language. My thinking stems from processes in creating language more than interpretation of created language. Specifically, the two processes to be discussed are the kind of thinking that a child uses in developing his or her oral language and the kind of thinking an artist uses in developing a drawing.

In discussing the kind of thinking that a child uses to develop his or her language, a sociopsycholinguistic perspective is taken. According to Halliday (1978), this means "interpreting language within a sociocultural context, in which the culture itself is interpreted in semiotic terms as an information system. . ." (p. 2). Semiotic learning is a system of understanding through signs in the environment. Signs are considered to be anything that gives meaning in the environment including words, symbols, gestures, intonation of sounds, etc. Charles Peirce (1931-1958) described three interdependent categories of the process through which signs become meaningful. The category Firstness is about perception or feeling. It is the ability to "see the world freshly without preconceptions" (Nadaner, 1983), the assimilation or inventory-taking or signs. The category Secondness involves a reaction or response to that which is perceived through Firstness. Secondness occurs when those perceptions or feelings from Firstness are in some way connected or related through effort or struggle (Crenshaw, 1985).

An example of the interrelationship between Firstness and Secondness can be seen in Robert Frost's poem **The Road Not Taken:**

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

In this first stanza, we can see that there is a dependency of the perception of what is before the traveler - two long, diverging roads, bending in the undergrowth of a yellow wood, and his or her response to it - regret that he or she could not travel both. The element of struggle is evidenced in having to make a choice.

In the next seven lines:

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.

We can again see the interrelationship of Firstness and Secondness in the description of the quality of the roads - one worn and one wanting wear, and that that description is influencing the traveler's response. We can also see that the choice has been made as Frost weaves us unwittingly into Peirce's category of Thirdness. This category joins the sign and its response to produce meaning through synthesis, evaluation, application, and judgment. We can see how the traveler has experienced Thirdness and thus derived meaning in the last eight lines of the poem:

> Oh, I kept the first for another day!
> Yet knowing how way leads on to way,
> I doubt if I should ever come back.
> I shall be telling this with a sigh
> Somewhere ages and ages hence:
> Two roads diverged in a wood, and I -
> I took the one less traveled by,
> And that has made all the difference.

Thus, the interconnectedness of the three categories of Peirce's process through which signs become meaningful, illustrated through Frost's poem about making choices, is a triangular relationship, in that once meanings are assimilated, they become signs in the context of a heightened consciousness.

The interpretation of signs in a semiotic environment as described by Peirce parallels Teale's (1978) description of Piaget's theory of cognitive development called constructivist structualism:

> (Piaget observed) intellectual growth as a process of assimilating new experiences to the current state of the child's cognitive organization, a process which requires accomodation of existing mental structures and which, in turn, forms part of the mental organization which allows for intake, or assimilation, of additional new experiences. In this manner, the child constructs intellectual principles and constantly reinvents his or her own organization of knowledge. (p. 557)

In oral language development, the child then, has an existing mental structure with which he or she can assimilate and organize semiotic signs from new experiences so that they make sense according to what the child knows. The child takes in new information, makes meaning from it, then hypothesizes new structures and tries them out for clarification and depth in understanding.

Halliday (1978) described semiotic learning of oral language:

> It involves the difficult task of focusing attention simultaneously on the actual and potential, interpreting both discourse and the linguistic system that lies behind it in terms of the linguistic system that lies behind it in terms of the infinitely complex network of meaning potential that is what we call the culture. (p. 4-5)

In other words, children learn language through transactions with others in the environment, rather than being taught by someone. They learn from the that is, previous drawing experiences in the form of heightened consciousness. The child also sees the world in a fresh way. He or she finds signs that give language meaning and explores new ways to communicate.

For me the heightened consciousness takes the form of a kind of mental structure that leads to a certain ordering and reordering of parts to create a certain whole. I start each drawing with subject matter that interests me structurally so that it will work with my drawing process. This is an intuitive judgment. I am very interested in the most essential qualities of content and form hence I choose to draw bones suspended in space. I start the drawing by internalizing the space with which I have to work, that is the whiteness of the paper, the texture of the paper and the size and shape of the space before me. In suspending the bones, I try to accomplish an infinite space while playing off the finite quality of the edges or border of my paper. I choose a tool with which I can manipulate line in order to create a sense of light and thus existense in a certain space. Very important to that choice is the feeling of touch that I can accomplish with that tool. Presently, I am using a 100% rag, snowy white paper, about 30" x 40", and a terra cotta colored pencil. The tools are intrinsically important to the success of the work. I constantly examine other tools that will serve these needs.

As soon as I make a mark on the page, the composition is started. The next marks on the page are a response to the previous marks in relation to the picture frame. They are also a response to my visual stimuli, the bones, in describing their shape and volume in existing natural daylight. I search for the most essential quality of line and no more that will create the world as I see it within the space I have allowed. Thus, drawing for me is composing parts both literally (bones) and abstractly (relating marks to edges to create space), like "focusing attention simultaneously on the actual and potential" as Halliday (1978) stated.

I think that it is important to note that a vital part of the process is the response pattern to the work as it is being developed. Recalling Peirce, a person can perceive a sign as an object and understand its meaning. The sign could be a drawing, in this instance a drawing in process, and the object, the drawing's content. The drawing is built onto what exists and it is that which determines the end - it is not a preconceived composition. It does not come from without, it comes from within much like a child constructs language.

While a child responds to verbal language signs in transactions with others, the artist responds to visual signs in artwork. As an artist, I choose certain tools to convey certain ideas, organized by my existing mental structures, and then invent and reinvent in response to what I know exists. Intuitively, I feel as though I am using processes that were innate to me as a young child. I feel as though through drawing, I am "constantly reinventing my own organization of knowledge" (Teale, 1978). Although I can not revisit my childhood and document my learning processes, there is such a strong feeling of recognition and rightness that exists for me in comparing drawing and languaging processes, in believing that art is a language, that I accept it much like David Wyatt accepts a poem in his essay "Choosing in Frost":

inside-out rather than from the outside-in. They assimilate meaning through choices they make in a broad spectrum of semantic options.

In his article, "On Art and Social Understanding: Lessons from Alfred Schutz," Nadaner (1983) stated that art is a record of human value or choices in meaning. In discussing Schutz's WE-THEY orientation, Nadaner summarized: "The beholding of a work of art takes place in a time which for Schutz, is nothing other than a derived form of the vivid present shared by the partners in a genuine face-to-face relation such as prevails between speaker and listener. . ." (p. 18). In other words, the response to art might be considered as involving a dialogue or languaging process through visual signs in a semiotic environment. Hence, art might be considered a form of communication of values as choices.

In the relationship between speaker and listener, the kinds of choices a child makes are dependent on the meaning the child attempts to convey. Rather than being taught how to speak, the child assimilates words, intonations, and gestures that he or she hears and sees into his or her own cognitive structuring and then tries new patterns based on what he or she knows and what he or she has taken in in order to create what Lindfors (1980) refers to as communicative competence. Communicative competence was discussed by Hymes (1974) who stressed the importance of context in establishing communication. Seven language functions described by Halliday (1978) in developing communicative competence are:

1. Instrumental - satisfies materials needs, e.g. "I want"
2. Regulatory - controlling behavior of others, e.g. "Do this"
3. Interactional - getting along with others, e.g. "That's nice"
4. Personal - identifying and expressing oneself, e.g. "I am"
5. Heuristic - exploring the world around and inside oneself, e.g. "What is"
6. Imaginative - creating a world of one's own, e.g. "What if"
7. Informative - communicating new information, e.g. "This is"

Communicative competence is knowing how to interact with others, or being able to speak so that one's intention is clearly understood. Learning language, then, is far more than learning sentence structure and grammar. Learning language or languaging is a kind of layering of invention in order to create meaning, a personal expression of oneself.

Just as learning language is more than learning sentence structure and grammar, so is drawing more than the skill in manipulating drawing tools. Drawing also bears the personal stamp of its maker. Nadaner (1983) stated that:

> That effort to see the world freshly, without preconceptions, is what the artist attempts in drawing. The artist knows that this effort at perception does lead to a new knowledge of the world in the form of heightened consciousness of what the artist sees. (p. 16)

Although the artist desires to "see the world freshly," he or she does not start with a vacuum; he or she starts with the knowledge that came from before,

> The figure is the same as for love. Given this aesthetic, anything is a poem if you say it is. No one will object to this formulation - it is unarguable - just as no one will be able to agree as to its particular consequences. We must love a poem, as we love anything, of and for itself: And we take it, like this sentence, like a loved one's love, on faith. (p. 137)

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"LET'S DRAW": ART EDUCATION BY RADIO

Mary Kelly

"Let's Draw!" was the greeting heard all over the state of Wisconsin as classrooms of boys and girls tuned in to weekly broadcasts of the creative art education radio program transmitted by the Wisconsin School of the Air station, WHA, during the 34 year period from 1936 to 1970. "Let's Draw" is also the title of that radio series and the topic of a Ph.D. dissertation currently in progress.

At WHA, "Let's Draw" was the fourth art education series to be aired. The woman who was the Art Supervisor of the Madison Public Schools, Irene Buck, first conducted a "Picture Study" radio program in the 1931-32 school year, and later that year a series called "Art Craft" began with Frank Zozzora from the University of Wisconsin Art Education Department giving four talks on men of art. In the fall of 1932, that series was taken over by Wayne Claxton of the same department and by the following year the name of that series was changed to "Creative Art". The program was offered only 3 of the 4 years that spanned the 1932-1936 period. The "Creative Art" program had evolved from one which first placed greatest emphasis upon the more formal, technical and manipulative side of art; it gradually became one that focused primarily on the expression of ideas and impulses of the student. In 1936, Claxton left Wisconsin and James A. Schwalbach was hired to take over the radio programming in Art Education.

Schwalbach had some experience as a high school student writing, producing and narrating his own educational radio programs on safety, and he was an art teacher with several years of teaching experience by the time he applied for the job at station WHA. When Harold B. McCarty, the Director, asked Jim to give him some suggestions for a program or two, he came back with an outline for the entire year. This enthusiasm was the hallmark of the way in which Jim Schwalbach embraced the entire 34 years of involvement with the "Let's Draw" project. Surely this spirit carried over the airways to the students and teachers who began using the early broadcasts in spite of the technical difficulties experienced in the early days of the radio medium.

The "Let's Draw" series was aimed at fifth through eighth grade students but it was often adapted to teach creative art at levels from first through eighth grade. The series was first designed to be used in schools where no other creative visul art instruction was given; the "Let's Draw" series was initially meant to serve as an introduction to the artistic method while stimulating the imagination of the young participants. The later scripts were written for use by the art specialists more as a point of departure that should be expanded by student and teacher exchanges. Paramount to the "Let's Draw" project was the goal to allow students freedom to express their own ideas and to help students develop individuality. "We do not copy," and, "Art is fun," were phrases common throughout the series. Each of the segments was a mix of music and dialog or narration. Many of the programs involved less familiar children's stories and some had their basis in the folklore of Wisconsin communities.

The first broadcasts were intended to be easily used by the classroom teacher who, in those days, was often a high school graduate who may have received a teacher's certificate for one or two years of normal school training before entering the field of teaching. Most of them were in multi-level classrooms often set in one or two room school buildings. Thirty years later the program was geared more to use by the teacher with a four year diploma who had specialized art training and could augment the concepts covered in the broadcast. Over the decades the programming evolved to meet the changing needs of the teachers and students alike. A portion of the series, after 1963, was designed to employ "Radiovision", the technology which used specifically created film strips with the radio programs.

One of the ways Professor Schwalbach kept in touch with the needs of his listeners was by going into the schools unannounced, sitting in the back of classrooms, observing the students as they participated in the programs. He also encouraged teachers to periodically send in the art works that students created. Not only did this practice serve to evaluate how the students were able to relate to the programming but it gave him, and his staff, an opportunity to select some students to receive recognition in the form of post cards of "Honorable Mention". Some children's art works were also chosen to become part of traveling exhibits that went back to the participating schools while other exemplary art projects were chosen to be used to illustrate the teacher's manual to be sent out in the coming year. A few students were chosen to become part of a "Gathering of the Clan" program held each spring in WHA's Radio Hall. The students and adults would come to Madison from all over Wisconsin to take part in that broadcast. In later years lay advisory boards also were selected to help appraise the direction "Let's Draw" should take in the future.

Awards for the "Let's Draw" series spanned the life of the program. In 1937 the segment entitled "Mystic King of the North" was entered in the First American Exhibition of Recordings of Educational Radio Programs conducted at Ohio State University in Columbus, Ohio. It received the highest honor then and subsequent entries "The Wild Ride of Ichabod Crane" in 1945 and "The Lights of Christmas" in 1964 did equally as well.

There is no accurate way to determine the actual number of listeners to any given broadcast or the impact it has had. We are, however, able to trace the growth of the series in the number of requests made to the radio station for the manuals (that were designed to be used in conjunction with the broadcasts) and by the amount of art work that was received. Those records indicate that an audience of 120,000 classrooms was participating by the later part of the 1950's. Little is known about the student populations using the programs other than grade levels. It is presumed that the children were in heterogeneously grouped classrooms, located within the state of Wisconsin. This study does not attempt to evaluate the series in terms of biases or role stereotyping that may have existed in some of the presentations or the literature chosen for use within certain programs.

Evidence of this long standing educational art program is widely scattered now that fifteen years have lapsed since the final broadcast. Some of the texts that are part of this investigation came from personal interviews with the late, James A. Schwalbach, who wrote and was the narrator of many of the broadcasts of "Let's Draw" and with Harold B. McCarty, who was the WHA station director for 40 years.

Philip J. Grise and others conducted a review of the literature on educational radio at Florida State University of Tallahassee at the Center for Educational Technology in 1974. Two of their conclusions were:

> "Other areas of need are those of longitudinal studies concerning the effects of radio used over an extended period of time, and studies of single-session attention span of students."
>
> "Most of the history of radio research reflects little emphasis on maximizing a radio broadcast's impact. There is a need for careful study of what factors make some instructional radio programs effective, others mildly effective, and some outstanding."

A survey of the literature on the educational effectiveness of radio is very sparce. Literature on the use of radio for art instructional purposes is virtually non-existent. A major effort in using radio for art education is the pioneer effort of James A. Schwalbach in his "Let's Draw" program that was broadcast by station WHA as one of the Wisconsin School of the Air programs which were broadcast from 1936 to 1970.

> The "Let's Draw" series appears to have made a significant contribution, not only to the education of Wisconsin students, but also to the importance of radio as an instructional approach to art education. It provides a longitudinal view of the effects of radio used over an extended period of time and an opportunity to study what factors made this radio program outstanding. Unfortunately, a thorough, systematic account of this program has never been written. Furthermore, there has been no educational analysis of the reasons for its apparent effectiveness.
>
> The purpose of this research is:
>
> (1) To describe the program
> (2) Outline its chronology of development
> (3) Examine the historical context in which it was developed and used, and
> (4) Attempt to suggest some reasons for its apparent effectiveness.

By 1965, one or more visual art specialists had been hired to serve the needs of the students in 75% of the Wisconsin school districts. Only a decade before, in 1955, the school districts employing art teachers was a mere 25%. It seems obvious that there had been a general recognition of the need for art education in public schools in Wisconsin that was perhaps due to the effectiveness of "Let's Draw".

Today, under most circumstances, it would not be recommended that mass media be the primary means for instructing students in the visual arts. It is believed by some, however, that young people today do not have enough opportunities for productive self-expression, and there is a continuous effort in most educational settings to curb spending. A review of the thirty-four year "Let's Draw" series provides a valid record of a long-term experiment which tested the hyphothesis: "Can aesthetics education be successfully taught through an aural medium". As such, it will provide an important background for the development of supplemental, individually guided art education programs which could utilize modern technology in the form of cassette players, tapes and an assortment of art materials. Applications for the programs could be in addition to ongoing art curricula or as alternative studies for those who cannot participate in other programs at a given time.

Individuals who have information and details of this or other radio broadcasts in art education are encouraged to send it to this writer: Mary F. Kelly, P.O. Box 146, Cottage Grove, WI 53527.

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